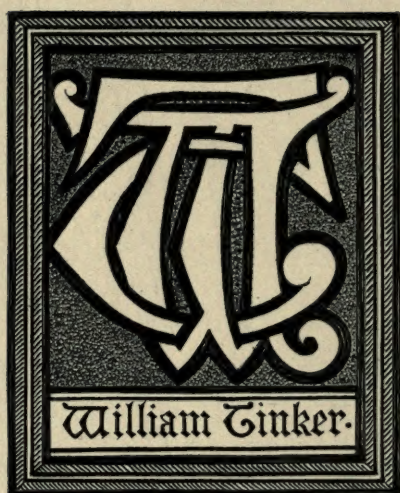


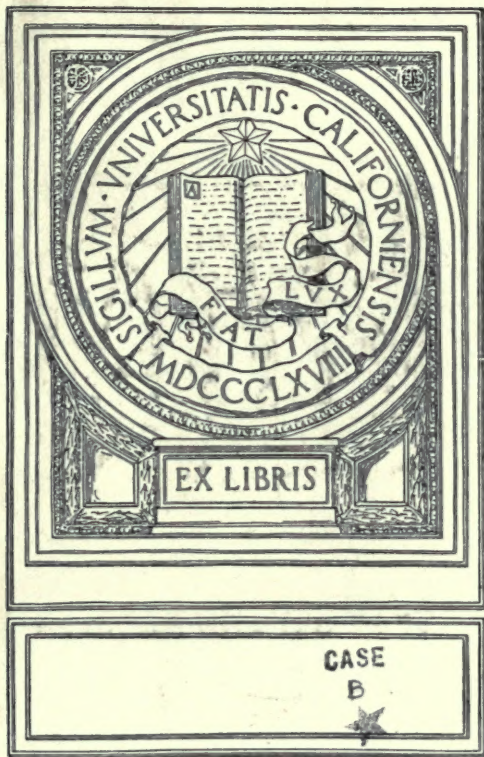
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MEMOIR
AND
Complete Descriptive Catalogue
OF THE WORKS OF
CHARLES MÉRYON,
BY
PHILIP BURTY AND MARCUS B. HUISH.





*This Edition consists of One Hundred and Twenty-five
Copies, of which this is*

No. 108.....

A MEMOIR
AND
COMPLETE DESCRIPTIVE CATALOGUE
OF THE WORKS OF
CHARLES MÉRYON.



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CHARLES MÉRYON,
SAILOR, ENGRAVER, AND ETCHER.

A MEMOIR
AND
Complete Descriptive Catalogue
OF
HIS WORKS.

TRANSLATED FROM THE FRENCH

OF
PHILIP BURTY
BY
MARCUS B. HUISH.

LONDON:
THE FINE ART SOCIETY, 148 NEW BOND STREET.
1879.

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LONDON:
PRINTED BY STRANGEWAYS AND SONS,
Tower Street, Upper St. Martin's Lane.

NOTE BY THE TRANSLATOR.

IN presenting to English Collectors, in a revised and accessible form, the Catalogue which has hitherto been the standard authority on Méryon's works, I felt that my task did not end with the completion of the translation, but that a comparison of the facts therein stated with those disclosed by a careful review of the collections in this country was a necessity. For assistance in so doing I must tender my thanks to the authorities in the Print-room of the British Museum, Mr. Seymour Haden, and the Rev. J. J. Heywood. The result suggested considerable alterations and variations, which Mr. Burty, after due consideration, assented to.

MARCUS B. HUISH.



AUX LECTEURS.

LE Travail sur *Charles Méryon et son œuvre* que M. Marcus Huish présente aujourd'hui de ma part au public anglais était prêt depuis plusieurs années, et je n'espérais plus rencontrer rien qui pût l'augmenter. J'avais eu dans la main tous les papiers désirables pour composer la biographie, et j'avais noté tous les états des eaux-fortes.

J'avais été sollicité plusieurs fois de le publier.

Mais la France est encore la proie de l'école académique. Les critiques et les amateurs qui combattent cette bastille imprenable sont peu nombreux. Leur influence personnelle est insuffisante pour réagir victorieusement, dans notre pays si fortement centralisé, contre la protection accordée exclusivement aux doctrines académiques par les ministères, les directeurs de musées et de bibliothèques, les écrivains de revue, etc. Il en résulte que les artistes indépendants, étouffés dès leur entrée dans un monde universellement hostile, végétant dans l'obscurité, recevant mille railleries, sont enterrés dans le silence. Tel a été le cas de Charles Méryon. Il a vécu misérablement. Il n'a jamais reçu un seul honneur officiel. Nos établissements nationaux ont laissé sortir de France les pages les plus belles et les plus rares de son œuvre. La justice commence seulement à se faire.

Au commencement du mois de Juin dernier, M. Marcus Huish me demanda mon travail au nom des amateurs anglais. Je ne pouvais me refuser à d'aussi honorables et sympathiques sollicitations. Je savais d'ailleurs combien l'Angleterre s'était passionnée pour les œuvres de Charles Méryon. Il était temps que je misse en lumière tout ce qui pouvait servir à le faire définitivement connaître.

Dès 1859, je l'avais présenté à la *Gazette des Beaux-Arts*, et je lui avais fait commander des planches. A ce moment il était encore si peu connu en dehors du cercle des artistes et de quelques hommes de lettres, que mon premier article excita du mécontentement. On trouva que 'j'encourageais ouvertement l'abandon de la tradition.' Mais après le second article, il y eut dans le bureau de la Revue une scène très-vive. Un des directeurs demandait avec ironie, 'Combien l'on accorderait de livraisons à Raphaël, puisque l'on en consacrait deux à un aquafortiste vivant?' . . .

Je puis dire sans manquer à la modestie, que mon heureuse audace eut de bons résultats. Les deux articles, l'un biographique et l'autre descriptif, furent constamment consultés et cités par les amateurs d'eaux-fortes.

Je n'abandonnai jamais Méryon ni son œuvre. Lorsqu'il mourut je publiai de nouveau un article sur les *Portraits*, lequel a reparu, revu et amplifié, dans mon livre *Maîtres et Petits-maîtres*.* Enfin, lorsque je me décidai à me séparer de mes collections d'Eaux-fortes des

* M. Frédéric Wedmore dans son œuvre sur Méryon, s'en est servi pour les anecdotes, de même que de mes autres articles et de mes conversations.

Maîtres modernes, les notes que je fournis pour rédiger le catalogue donnèrent sur son œuvre des renseignements abrégés mais certains.

Mes lecteurs comprendront sans peine combien je suis heureux de voir se répandre le renom d'un maître que j'admire et d'un homme que j'ai aimé. Charles Méryon, avec Bracquemond, a été le principal restaurateur de l'eau-forte artistique en France. Sa gloire rayonne dans celle de ce vieux Paris qui devait succomber sous les conditions de la vie nouvelle, mais dont on regrettera toujours la couleur, l'originalité, la vérité. Il a ajouté un fleuron à la couronne de la nouvelle école française. Aujourd'hui, ses planches sont disputées à prix d'or par les amateurs les plus difficiles. On m'a promis que son nom serait inscrit dans le nouvel Hôtel de Ville, parmi les noms dont se glorifie la ville de Paris. Le peu que j'ai pu faire pour hâter l'éclosion de sa réputation est une des meilleures fortunes de ma vie de critique. On comprendra que je tienne à honneur de rappeler les dates de mes premiers travaux sur Méryon, puisqu'ils ont servi à tout ce qui a été écrit sur lui et sur son œuvre.*

PH. BURTY.

19 Octobre, 1879, Paris.

* Mr. Wedmore dans son catalogue n'a pas été trouvé une pièce inconnue, il n'a pas été signalé un état important. On a seulement modifié—sans aucune raison sérieuse—l'ordre du classement.





A MEMOIR.



CHARLES MÉRYON, whose work is now a-days sought after with an avidity unexampled save in the case of the rarest masters, was born in Paris, the 23rd of November, 1821. He was of English descent through his father, Charles Lewys Méryon, physician and secretary to Lady Stanhope, and probably compiler of the correspondence of that celebrated character. His mother, whom he always believed to be of Spanish origin, although her name, Pierre Narcisse Chaspoux, is altogether French, was a ballet-dancer at the Opera. Intelligent and gentle, she bestowed on her son the most ardent affection, and watched over his early education with unceasing care. She, however, it was who bequeathed to him, together with an ardent temperament, the germs of the mental disease which carried him off whilst in mid career. She it was who made him the nervous child who sought for a reason in everything. For instance, one day he was taken to the Théâtre Comte. The lights were lowered, and a séance began. A skeleton appeared, to be shortly afterwards followed by a second. Both had spades, with which they commenced to dig. Méryon was riveted by their occupation, but suddenly became agitated, and asked to be taken home. When they got outside the theatre his mother tried to

pacify him, but he would repeat, 'Mamma, is it in order to disgust men with agricultural pursuits that the Government sends skeletons on to the stage?' When, forty years afterwards, this was mentioned to him, he declared that his nerves were still unstrung by the scene.

At the age of five he was sent to school at Passy. From the first he was an excitable and fitful scholar. He learnt but little Latin, devoting himself to the French language. 'But,' he wrote, in some notes which I have before me, 'the charming situation of the schoolhouse in the open fields, the extent of the playgrounds, which gave full scope for races, athletics, and gymnastics, and the liberal diet of the house, all combined to develop my health and strength.' He there received some elementary lessons in drawing from a master who had studied in the studio of a landscape-painter.

Thence he was removed to Marseilles, and it was in his long walks on the quays that he acquired a taste for a sailor's life, which later on led him to enter the navy. It was here, too, that he took his first lessons in swimming, an art which he practised with considerable skill and elegance, and which was connected with the last illusions of his diseased brain. From Marseilles he travelled to Hyères, where he delighted in the combination of rustic and maritime scenery. Nice, Genoa, Pisa, and Leghorn, were in turn visited. He returned from Leghorn to Paris by way of Marseilles. After passing some time in a *pension* he declared to his mother that he had fixed on the sea as a profession, and with her consent, after taking private lessons from Monsr. Amyot, professor of mathematics, he passed into the Naval School.

It was at this time that he received a violent shock, which he told me afterwards cast over his life an ineffaceable tinge of melancholy and timidity. He learnt from the certificate which it was necessary to produce

on admission that his name had not been legitimised by his father until three years after his birth.

Méryon was in his seventeenth year when, in 1837, he entered the Naval School at Brest, under the number 47. He left it two years afterwards, with the number 12, and as a pupil of the second class. On the 15th of October, 1839, he sailed from Toulon in the ship *Algiers*, Commander Regandit, bound for Algiers, Tunis, and the shores of the Levant. At Smyrna he was transferred from the *Algiers* to the 'three-decker,' the *Montebello*, with the grade of first-class cadet. A few months spent in cruising about these coasts, so full of memories of the classic age, imparted a more healthy tone to his mind, and acted as a relaxation after the fatigue he had undergone in the study of mathematics. He was already busy with his pencil, and he made various drawings, amongst them one of that gem of Greek architecture, the choragic monument of Lyficles,* and another of the frieze of the Temple of Theseus. He was also fortunate in visiting Milo, Athens, Argos, the Tomb of Agamemnon, and the Gate of the Lions. The fact soon dawned on him that to make a good draughtsman education was necessary, and so, on his return to Toulon, he at once placed himself under the tuition of a professor of that city, M. Cordouan, a well-known painter of southern landscapes. Rapid lessons in pencil, Indian ink, sepia, and water-colour drawing, showed him the various methods of execution, but naturally did but little to unfold to him the secrets of the art. The works which he produced whilst under this tutelage are woolly in appearance, and lack knowledge of half tints, but the actual drawing is correct and delicate.

When Méryon, who had meantime lost his mother,

* He availed himself of this drawing to make his beautiful etching, *The Entrance of the Convent of the French Capucines at Athens*.

again went to sea at his own request, he was gazetted to the sloop-of-war *Rhine*, Commander Bérard. On board ship his passion for art did not abate. He started by painting the scenes for an improvised theatre; and whilst on the tour of circumnavigation, and during his stay at Akaroa (in the Banks Peninsula), the forests of New Zealand, the mountains of New Caledonia, the views of the coast and islands, the various types of savages, trees, vegetables, and animals, all furnished a thousand subjects for his pencil or his brush. In the Catalogue will be found several etchings, which were intended by him to illustrate a volume of travels of a scientific nature.

I may here mention some characteristic traits of the man brought out during this voyage.

At Akaroa he tried his hand at sculpture. Monf. A. de Salicis, who was a brother-officer on board, has preserved the mould of a mask of a 'grotesque savage, whose large laughing face would, but for the formidable set of teeth, pass muster for that of an antique faun; and there can still be seen at the Jardin des Plantes, in one of the inner courts, a Model in plaster of a female whale (*Balæna australis*), caught in the Bay of Akaroa, Peninsula of Banks (New Zealand), reduced to an eighth of its natural size, by M. Méryon, Lieutenant.' I have seen another example of his skilful handicraft hung up in his studio in the Rue Duperré, a small frame in cork, in which he had placed a unique proof of the portrait of his friend Decourtives. He also, on the occasion of some Christmas festivities, carved a cradle in cork for the children in a family where he was received as a friend.

Later on in the Catalogue of his work the reflections which the sight of the deformity of man, and the misery of his fellow-creatures in the large towns, aroused in him, will be mentioned. The following letter of his about a dog, whose portrait he has daintily engraved,

will show how his mind was always exercised about every thing and every body :—

‘ When we reached Sydney for the second time, we had a New Holland puppy, of a savage breed, given us. He was of a reddish-drab colour, and appeared to be a cross between a wolf and a fox. It was interesting to watch his habits, not only whilst crossing on our return voyage to Akaroa, but also during the last months of our sojourn at that port. He was far from being sociably inclined, shunning the sailors, and loving the solitude of the quarter-deck. We had at that time another dog, a little bigger than our new-comer, a black one, called Noroi (a naval abbreviation for North-West), for he came from the far North of America. As regularly as the morning watch came round and these dogs met, one passing behind and the other coming down from the poop, they fought. At first the savage dog had the best of it, but afterwards the black one got the uppermost. What, however, was most remarkable about this dog was his natural instinct, which appeared to be sharpened and developed in him to a much greater degree than in the best bred of our ordinary species; naturally enough, the principal aim of his life was to satisfy his appetites, which were not, I should say, excessive. Anyhow, by combining this instinct with a certain amount of cunning, he accomplished certain thefts which one would hardly have considered possible. At nightfall his hunting proclivities seemed to awake; he sniffed the air, and went and came as if anxious to be on the trail. The dog was intended for the Museum at Paris, but, as ill-luck would have it, the day after our leaving Akaroa for France, the sea having suddenly got up, the dog, who had not yet got his sea-legs, was precipitated by a violent roll of the ship into the sea, whence we dare not attempt to rescue him. Being myself on the quarter-deck I was a witness to his fall. Alas! all his instinct and adroitness were futile to save him. I saw him cling with his claws to the projections on the ship’s side, and for some seconds hang on above the abyss below him; but I had enough to do to hold on myself, as I had my hands full with the sextant, with which I was taking observations, and so I could render him no succour. He loosed his hold, and shortly afterwards I saw him in the wake of the vessel, fighting desperately in the breaking waves, with the albatrosses hovering round him, waiting to make him their prey.’

Here is an episode, too, of his seafaring life, which shows in strong colours his astonishing tenacity of purpose. It was told me by one of his fellow-officers.

The vessel was in the bay of Akaroa. Its captain, Bérard (who died an Admiral in 1872), acting under an exaggerated sense of discipline, refused to allow the officers to use his gig to go ashore in. The latter, on their side, were vexed at having to use the ordinary sailors' boat. Méryon announced that he would build himself a boat; so, obtaining permission from the captain to go ashore for a time, he chose out in the forest, a short distance from the sea, a yew-tree with a girth of more than four yards. He asked, but solely in order to economize the time, that this tree, which was very hard and of enormous size, might be cut down by the ship's carpenter. Once down, the frail and puny Méryon, compass and pencil in hand, and armed with hatchet and saw, set himself to work to cut out, shape, and fashion a boat five yards long. He slept under a small tent, and hardly sufficiently guarded himself against the approach of wild animals by the fire which he kept up at night. He lived on provisions which his comrades, struck with admiration at his determination, brought him at intervals from the ship. His hands, unused to such work, were soon worn to the bone, but he rubbed them with a candle and bound them in bunting, just as Bernard Palissy relates he did during his years of research, and he worked on without ceasing. This lasted for three months!

When the boat was launched, its lines were so well laid, and it exhibited such sea-going capabilities, that Captain Bérard was moved even to tears! And he gave orders that on their return to France it should be placed in the Arsenal at Toulon; where, no doubt, it still exists.

The cruise at an end, Méryon was given six months' leave and returned to Paris. He had served with credit

during the long and hard voyage. He, however, came to the conclusion that he was not endowed by nature with a constitution sufficiently robust to enable him conscientiously to continue in a profession where so much depended on health and strength. Although this seems to me, who have consulted his diary whilst on board ship, to have been an ill-founded apprehension, he was so impressed with its reality that he confided his scruples to his captain. This officer obtained from M. de Montebello, the Minister of the Marine, a promise that he should be attached to the Hydrographical Department. Unfortunately, this promise was not kept; Méryon neglected to ask for an extension of leave. The revolution of February came unexpectedly. His position was a peculiar one. He was informed that he must return to his old post, but he replied that he wished to enter on another profession, and to give in his resignation as Lieutenant. He was owed five months' pay—he was in great straits, nay, almost in want. Ultimately his resignation was accepted.

Thus it was that he left a profession in which all his old friends say he would have done good service. On his leaving the service, on the 17th of September, 1846, he was in possession of a sum of 20,000 francs, which his mother had left him. He established himself in Paris, in the Rue Saint André des Arts, and, determined to complete what was wanting in his artistic education, took a studio in the Rue Hautefeuille. He soon struck up an acquaintance with a painter employed at the War Office, by name Phelippes, formerly a pupil of David, and asked him to give him lessons. The seriousness of this professor greatly impressed him. Not only did he make him carefully copy in charcoal and with the pencil the plaster casts of the Apollo Belvedere and the Olympian Jupiter, but, what was even of more importance, he explained to him their merits, and taught him to appreciate

their beauties. It must not be forgotten that the subject of our memoir was now nearly thirty years of age, and at that time of life the hand is not so yielding or docile, nor does the mind derive from studies which enforce submission that pleasure which is afforded to younger minds. But to Méryon, whose genius was of an unquiet and independent character, this enforced obedience had for a certain time a salutary effect; and he was quite convinced that it would be useless for him to attempt to gain the object he had in view by a more speedy route, by a less methodical education. But nevertheless he had a hundred projects in his mind. He burned with a desire to launch out into compositions of his own devising. After his studies were only partially completed, he imparted to his master his longings to pass to more advanced work. He made several anatomical drawings, in order to get more precise ideas on the play of the muscles which cover the human frame. He went to the Louvre, inquired into the deep meanings of the masters, of whose merits he was still insensible, and for whom he never professed a great reverence. I well remember his giving me a drawing in red chalk, which he had copied with minute exactness from the marvellous drawing from the hand of Raphael, representing Psyche holding in her hands a vase of crystal, and his saying, 'In my copy I have been obliged to correct one of the eyes, which is not in its proper position.' He also made at the Louvre studies after the cartoons of Jules Romain.

But his desire to measure his strength—in fact, to run before he could well walk—overpowered him: so he started one fine morning, on a canvas six feet in length, the portrayal of an historical subject, 'The Assassination of Marion Dufrène, captain of a fire-ship, at the Bay of the Isles, New Zealand, the 13th of August, 1772.' He took the account of the assassination from that published by

A MEMOIR.

Crozat, the second in command to Dufrène, and he was aided by the sketches which he had made on the spot of savages, trees, fruit, fish, fishing, and warlike implements. The preliminary drawing, which he sent to the Salon of 1848, has been preserved. It is at once original and forced. It is evident that it is the work of a hand furnished with precise and accurate knowledge of subject, but wanting in power of manipulation. It is not worthy of a place beside his other works, his pastels, his minute sketches taken from nature for the purpose of his etchings, nor the fine states of those etchings themselves. Méryon next attempted to work out the composition in oils. At the outset he found himself face to face with difficulties. He was discouraged, and left the canvas to essay another subject, this time a purely allegorical one, inspired by the events of the revolution of February. Here again he was perforce compelled to halt midway, with the result that he gave it up and entered the studio of M. E. Blery, the engraver.

It was soon found out that he suffered from that affection in his sight known as Daltonism, a disease much commoner than was supposed before science practically discovered its effects. He could not distinguish the ripe fruit from the leaves in a cherry-tree or a currant-bush. On his palette, in his box of pastels, he mistook red for yellow, pink for green; while certain colours, such for instance as pure carmine, gold, cobalt, lapis lazuli, struck his sense of vision most powerfully and pleasingly. This notwithstanding he had a most delicate faculty of distinguishing colours.

‘One day,’ so one of his fellow-officers told me, ‘we were shooting sea-gulls from the quarter-deck.

“What colour do you make out their breasts to be?” asked Méryon.

‘I replied, “A spotless white.”

““ You’re wrong ; the colour’s an inimitable rose.”

““ That’s impossible !” said I ; “however, we’ll soon see.” And I covered the bird—shot—the sea-gull fell on the bridge, and I rushed forward triumphantly to examine its breast. It was true ; its colour was in reality a salmon-coloured rose, of a tint certainly inimitable.’

Méryon was, however, not so happy with his colours in painting. I have a large pastel of his, a corvette executing a difficult manœuvre. The vessel appears to skim over the top of the waves ; its spreading sails liken it to a huge bird flying before the storm. Méryon has touched up the spray which dances around and shakes against the sides of the vessel with *red*, no doubt intending to imitate the *bluey-green* of mid-ocean.* The error is unmistakable.

One English and two French artists impressed him more vividly than all the rest—‘exciting all my sympathies.’ These were Eugène Delacroix, Decamps, and Hogarth. He had seen this latter’s work during a short stay he had made in England, at the time when he decided to leave his professor in painting, M. Phelippes.

He then also made a short excursion into Normandy, to Forges-les-Eaux, Eure. From thence he brought back a few sketches of scenery. He also went to Bourges.

‘I there found,’ so he wrote, ‘in the streets, on the outside of the houses, most curious effects of construction, principally of a kind which is rapidly disappearing because it is not counted of sufficient importance to be either restored or preserved.’ Of these he took sketches with much avidity, and, in fact, returned two years afterwards (1850-51) to finish them on the spot. Several of them he etched.

* This picture, which comprises the real and the fantastic, has been lithographed wondrously well by M. Théophile Chauvel.

Whilst at M. Bléry's, Méryon confined himself to copying, such, for instance, as a portrait of M. Bléry from a drawing of Eugène Buttura, a miniature of Christ imitated from Philip of Champagne, copies of De Louthembourg, Stephano della Bella, Salvator Rosa, Karel du Jardin. But the one who carried him away, and who made him an etcher, was René Zeeman. He found, and bought for a few sous, in the boxes which the sellers of engravings set before their doors, and which have been of enormous service to young, indigent artists, some views of Paris and some maritime scenes published in 1650. He was struck by the dexterous clearness of the lines made with the needle, with the quietness of the tone, and the brilliancy of the biting. He caught his style, and, as a consequence, it characterises the first half of his work, which ends with the plate called the *Rue Pirouette aux Halles*.

Six months was the duration of his stay with M. Bléry. Already his brain was slightly affected. He had fallen desperately in love with the daughter of the proprietor of a restaurant where he took his meals, 'above all things on account of her charming voice.' But her parents would not hear of him. So, love-sick, he wandered through the streets of old Paris, of the old city so teeming with interest, so grand in its buildings, with their massive old windows framed in clinging leafage, and their lines broken up by turrets, and standing out with their pointed roofs against the sky. From the window of his dark garret in the Rue Saint Etienne-du-Mont, which followed on to one another like the cabins in a vessel, he conceived the plan of that set of etchings of Paris by which his fame is everlastingly assured, and the first one on which he began was *Le Petit Pont*.

His plan of working was this. He seldom made a complete drawing on the spot. He fixed on his subject, and then he went patiently every day at the same hour,

and drew on small pieces of paper studies of the various portions, rigorously exact in their details. These he either stuck together when he returned home, or else made a drawing from them. The fergents-de-ville who made him move on, the curious ones who gathered round him, irritated him exceedingly, and made his work very unpleasant to himself. He used a very hard, fine-pointed pencil. He held this pencil as one holds a burin, and he worked with it in light and incisive strokes from the bottom upwards. He had been noticeable, when in the navy, for his finely-made yet strong hands. His keenness of sight was remarkable. He could distinguish the finest architectural details in a building as well as if he had used a telescope. The affection of his sight before mentioned only impaired its capacity so far as colours were concerned; it altered none of the other qualities of the sense, and consequently had no effect on that strong feeling of his which was either inherent or else strongly developed by observation and practice; namely, the relations which exist between light and shade, between half tones and reflections.

Méryon, however, always had a tendency to exaggerate the shadows. Were his first plate, *Le Petit Pont*, taken by itself, one would be led to the conclusion that he had not yet learned to gauge the strength of the acid, and that he had in consequence over-bitten it. But the whole set of Paris Views is imbued with a strength of tone which is not at all representative of Paris, especially of that old Paris, which is always grey, and rather tender than severe. His finest work for quality of reflected light is the *Galerie Notre Dame*, the most beautiful in effect of sky is the *Pont au Change*, whilst the *Abside Notre Dame* is the most remarkable for the harmony which reigns throughout. In that work he has shown that, already a poet and a draughtsman, he was also a great colourist.

Méryon, in continuing his set of Paris Views, bound

himself down to a principle never heretofore laid down, or likely in the future to be professed by any school, which proves that masters in art will always be modifying its fet laws: he wrote in 1853 to a distinguished artist, who had been one of the first to recognise the originality and the value of his efforts,—‘*La Pompe, Notre Dame*, may be taken as being a faithful reproduction of that building, which, it is said, will soon be numbered with the past. The towers of Notre Dame are slightly higher than in reality, but I consider this a permissible license, since it is often in this way that the mind works when the object is no longer before our eyes, and the picture is composed from memory.’

He did not hesitate (and, as a consequence of his boldness, his work is extraordinarily full of life) to take two sketches; one, for example, from the roadway, and the other from below, on the quay, to join them, and thus to treat the spectator to a double view, and really afford him from the same point of sight what he would in nature only see in successive stages. See *Le Petit Pont* (38).

His first proofs he struck off either himself or with the assistance of that skilled printer, Augustus Delâtre, at his rooms in the Rue St. Etienne-du-Mont. He printed them on a green vergé paper, very thick, which added to their romantic aspect, with a bistre ink of excellent composition; that is to say, which filled the lines well, and did not flatten when the proof dried. He also used several quires of old vergé paper, whose yellow tone seemed to impart sunlight to the proofs struck off on it.

‘The best proofs,’ so he wrote to me in 1863, ‘those, in fact, which must be consulted if an etching is to be properly judged of, are those printed regularly; that is to say, when the plate is thoroughly wiped, the lines alone retaining the ink. The actual work is then fairly seen. Those, on the contrary, in which the ink by its distribution over the plate co-operates in the effect,

should be rejected, as lending a fictitious aid. When I first started I let myself oftentimes be led wrong through following what I know now to have been bad advice; but latterly I have come to the conclusion only to print in the usual or proper manner, which really required more skill on the part of the printer. There are, of course, cases where these proofs are really attractive, but they are exceptions which prove the rule. In any case it does not apply to my etchings, which are too simple and methodical in their manner of execution to require it.'

Méryon was not fond of imparting his methods of procedure. The following, however, are some details which artists will read with interest:—

'The varnish should be covered with ordinary black silk, of a double thickness and new. In varnishing the plate, the varnished side should be held downwards (however awkward it may be), so that the dust may not settle on it. When this varnish comes to be blackened, care must be taken not to put the flame too near the plate, or the varnish may be burnt. It is usually best before deciding on a varnish to be certain that it is in good condition, which it is if it remains greasy, or rather if it preserves the consistency of ordinary wax. The dabber ought also to be of double thickness, and the cotton which is enclosed in it new and free from dust. Beyond everything, care must be taken to remove grease or dirt from the plate; for that, nothing is better than whitening and water. There is a simple way of ascertaining the degree to which the plate should be heated—namely, to place upon it, whilst it is held over the flame of the spirit-lamp, the varnish and the dabber, when this latter will gradually lose its stiffness. Lastly, I said that it was necessary that the silk should be double for the ball of varnish, so it is for that; but for the dabber, if the silk is strong, it can be used of a single thickness. When the plate is smoked, it is necessary that it should be well heated, otherwise the varnish will burn, in which case it becomes brittle and loses its quality.'

Thus was the Paris set completed, not without innumerable obstacles, but yet with ever-increasing vigour and power. Included in it were the frontispiece, the verses which elucidated the hidden meanings of certain of the

views, and the tailpieces. Méryon carried the set to the printfeller, Vignères, and to Rochoux, and for the fifteen etchings, eleven large and four small, he asked the sum of thirty francs!

They met with no success, save with certain amateurs and artists of refined tastes, and with certain critics, such as Charles Baudelaire, Théophile Gautier, Paul Mantz, and M. Burger (then an exile). But in this small circle the success was a real one. The juries at the Salon could not see their merits. They refused, in 1853, the *Galerie de Notre Dame* and the *Rue des Toiles*! And though he exhibited on six occasions he never received a medal.

Of an extremely sensitive nature, endowed with a strong will, the pupil of no school, Méryon had taken the path pointed out by the school of romance, and which later on developed into naturalism. He translated, with that clear view which French genius always claims, the poetry, mysterious and grand, of that old Paris which it was reserved to the children of the second empire to see ruthlessly disfigured and destroyed. Under his needle, the architecture, which had hitherto been only rendered by the severe tracings of the architect, or by the summary in water-colours of the decorator, became what a landscape does under the pencil of the master of his art—namely, a Poem. He, as it were, borrowed of the reality only its features; he preserved the characteristic details of the construction and affixed to them the reflections of his melancholy or the secrets of his enthusiastic mind. Without sensibly modifying the appearance of the building, he invested it with both social and historical connections; as, for instance, in his etching of the building of the Morgue, which, without in reality altering, he drew in the likeness of a tomb. Thus his work has a twofold value. It takes its proper place in the portfolios of the collectors

of historical documents. It also properly adorns the walls of the artist's studio.

In turning over his etchings, one is astonished at the mass of matter which there really is in Paris for the poet who ever contemplates it as a real and living being. The large spaces of the quays, the river enlivened by the moving vessels, the excited and tumultuous aspect of the streets, the shadows carried over the massy walls, the windows aligned and almost touching, like the cells in a honeycomb, the roofs and innumerable chimneys standing out against the sky,—what interesting matter for study! No artist had ever before looked at Paris in this way, or had thought of thus translating its innumerable graces. Méryon, indeed, belonged rather to the middle epochs than to our matter-of-fact and business-like age. Therefore it was that he so easily reconstructed, in the midst of the realities of the present, the probable appearances of the past. On the earth we see tall females talking to gigantic workmen; above, the flowers and creepers issuing from the balconies make frameworks to the windows; above that again the chimneys pour forth heavy wreaths of smoke, and higher still birds follow amidst the clouds the quiet ascent of the balloon 'Speranza.'

Yet, again, he had the rare gift which has more than once imparted youth to a school, namely, the gift of ornamental drawing, which without an effort can create what are usually called 'arabesques,' and which can only result from the alliance of a vivid imagination with an expert hand. The *Petite Pompe*, *Notre Dame*, and the *Adresse of Rochoux*, are beautiful examples of fineness, clearness, and fantasy. They come like gleams of light in the clouded sky of his brain.

Did a certain notoriety—we hardly dare to apply the word 'success'—amongst the group of young artists who were bringing about a revival of the lost art of etching

bring any alleviation to his laborious existence? Alas! no. He had spent the money left him by his mother. He had not even ever gained from the jury at the Salon a medal which he could have taken to the pawnbroker. The Imperial Print-room at the Louvre was actually in ignorance of his existence. The dealer in etchings, who now-a-days enriches the etcher known to fame, and gives a livelihood even to the unknown, was not in existence.

Méryon was almost starving, when, whilst on his way to deposit the regulation proofs at the office of the Minister of the Interior, he made the acquaintance of the librarian, M. Jules Niel. This man, noted for his refinement and tastes, an eclectic amateur, who loved with an equal love the French masters of the sixteenth century and the romantic works of Eugène Delacroix, grasped in a moment the value of Méryon's work; he interested himself in his life, obtained for him the purchase of several sets of his etchings by the Minister, and orders for copies to be made after historical drawings: in one word, he evinced for him the sincerest and most useful interest. One may in truth say that he prolonged his life. For all this he was repaid only by the most cruel insults; but everything must be condoned in an unconscious being.

During the winter of 1855-56 the Duke of Aremberg had seen at Montpellier the series of Views of Paris. He was so impressed thereby that he sent, in 1857, to Paris for the artist, who was then worn out with work and misery, installed him in the village which adjoined his château at Enghien, and asked him to reproduce, as and when he liked, certain of the views in the park which he thought the most picturesque. He bought for him a daguerreotype camera, and made him take lessons at Brussels in the management of what was then a novel instrument. But Méryon's mental disease soon showed

itself with extreme incoherence, and he returned to Paris in the month of March, 1858, hardly master of himself. He had taken a few photographs, the selection of which showed the special taste which he displayed in everything. One sees the château (which, for the matter of that, has but little importance) beyond a park watered by a lake—a Pavilion built in a pure Italian style—first photographed entire, then only as to the portico—then a clump of trees:

‘These trees remind me of Leonardo da Vinci,’ he said, speaking of an effect of light. ‘But after all,’ he continued, ‘however seductive these studies may appear, in reality they are useless. For how can you complete the whole when, as in this instance, it is incomplete, save as to a third, which if you change, all the rest falls to pieces? Besides, the lines of perspective are invariably false. In fact,’ and on this he dwelt most particularly, ‘a photograph ought not to, nor ever can, enable an artist to dispense with a sketch. It can only aid him, whilst he works, by assurance and confirmation, by suggesting to him the general character of the actuality which he has studied, and oftentimes by discovering to him minor details which he had overlooked; but it can never replace studies with the pencil.’

As an instance of his state of mind at this time, I may here mention that one day M. Bracquemond went to see him. He was out. His friends had taken the key to the porter. Méryon not returning, the visitor took a pencil, and left as a visiting-card a sketch on the wall—a sparrow with open beak darting down on a fly. Some days later, Auguste Delâtre, admiring this sketch, and seeing that Méryon did not reply, asked him if he had any complaint against any one. ‘If you care to know,’ replied he, roughly, ‘read on that wall my fate. I can no more avoid what is coming upon me than that fly can that bird.’ His artistic feeling did not pass away, but he became daily more unsocial. *La Rue des Mauvais Garçons*, that masterpiece of mysterious truth, like a mouth that makes

one understand words without articulating them, is the elegant expression of the state of mind in which he then was. In the following month Méryon removed to the upper portion of the Faubourg St. Jacques, to a little summer-house which belonged to the mother of M. Léon Gaucherel, the painter and engraver. Here, throughout the day, he tilled every portion of a small garden with feverish activity, not to plant and sow, but in search of imaginary bodies mysteriously buried there. His nights were terrible. This kind, inoffensive, generous man, imagined his bed turned into a boat fighting against the tempest on an ocean whose waves were blood. But now and again he worked healthily. He drew in pastels a corvette falling off from the wind, a large codfishing vessel, and the ship *Le Vengeur* slowly and silently sinking in the waves without a living creature on board, its colours nailed to the mast, amidst a gorgeous sunset whose rays form its apotheosis.*

On his return from Belgium Méryon went to live in a miserable little hotel in the Rue des Fossés St. Jacques. There Delâtre would come and tend him. But this was no easy task. Méryon refused to leave his bed. He threatened with a pistol those who came near him.

On the 12th of May, 1858, the day after Flameng had taken his portrait (see p. 29), two officers of the law seized Méryon, who, without resistance, allowed himself to be carried off to the asylum at Charenton St. Maurice. He was then thirty-seven years old. In the certificate, taken twenty-four hours after admission (a Government report, which is drawn up after the first examination of the patient), Dr. Calmel declared him to be 'suffering from melancholy madness, complicated by delusions.' A fortnight after-

* Among the most beautiful drawings ever executed by Méryon is *Noon off Cape Horn*.

wards they reported a continuance of the madness. Little by little, however, the discipline of the asylum and good living, following upon a life of starvation, produced a beneficial effect upon the patient, and hopes were even entertained of a cure. He gained the friendship of all those who took care of him; he was so gentle and polite. He spent long hours in pushing a wheelbarrow in the garden. A studio had been given to him in order that he might paint, engrave, and model. When M. E. Viollet-le-Duc brought him his sketch, *The Ruins of Pierrefonds* (see No. 23 in the Catalogue), he found him in his little cell occupied in making drawings in perspective. Delâtre, to whose care were entrusted the coppers of the Paris series, struck off some impressions of them for the paper called *L'Artiste*, and thus procured for him some help. These impressions were printed on imitation Chinese paper, of a wretched grain and a leaden hue, but they show the final state of the plate, and for this reason they deserve to be collected. One can recognise them by the roofs being generally left white, as if they had a strong light shining on them. Now-a-days, dealers who are not overscrupulous, separate the Chinese paper from the small-margined mounts on which they were fixed, remount them on vergé paper, imitating the plate mark, and selling them for a great price as early states—as the *chefs-d'œuvre*, in fact, which they formerly collected at five sous each from the portfolios of the second-hand bookfellers on the quays.

On the 25th August, 1859, Charles Méryon obtained a holiday of three weeks, and was put into the hands of M. Félix Foucou, with the permission of his old ship comrade, M. A. de Salicis, now captain of a frigate, and Principal of the École Polytechnique. They were to take him into Brittany. His release meant his ruin.

It was only towards 1856 that I knew him. I was then studying drawing and painting with M. Chassal-

Duffurgey, decorative painter attached to the Imperial manufactory of Gobelins tapestry. I used on a Sunday to study etching with an engraver, a very intelligent man, but with little talent, called Auguste Péguénot. He had engraved some picturesque but heavy views of Paris or its environs—*A Farm in the Rue du Cherche-Midi—the horrible abattoirs of Montfaucon*. He it was who first showed me Méryon's etchings, near whom he had lived. The *Rue St. Etienne du Mont* astonished, nay, almost terrified me. For my professor was of the strictest sect of the Lyons school, who, following the teaching of their founder, Ingres, did not tolerate the least license in colours, nay, even banished 'reflections' from their work.

When I escaped from him I went to learn by heart in the Print-room the works of Rembrandt, Claude Lorrain, the masters of the school of Fontainebleau, and of a French master very unjustly forgotten, Etienne Delaune.

As regards Méryon's etchings, the severity of the drawing fostered my youthful ardour, but the strength of his black and the ingenuity of his composition appeared to me simply heretical in their defiance of all rule. But when I left art for literature, and found myself amongst the colleagues whom M. Charles Blanc, formerly my master and my friend, had got together for the staff of the *Gazette des Beaux-Arts*, I thought of Méryon with the indulgence of a St. Anthony grown old, and so caring little for the fleshly temptations which crossed his path. Méryon came one day to the office of the *Gazette des Beaux-Arts*, to offer a plate, *La Maison du Musicien à Bourges*. But it was not like him; his style had lost its vigour, point, and force, and its mysterious influence over mind and eye. It was no longer of this Méryon that Victor Hugo could write to me as he did from the Guernsey rock:—

‘These etchings are magnificent things. We must not allow this splendid imagination to be worsted in the struggle in which it is engaged with the Infinite whilst studying Nature or Paris. Strengthen him by all the encouragements possible. The breath of the universe breathes through all his works, and makes his etchings more than pictures—visions.’

Even the copies that he made, such as *La Passerelle*, or *La Vue du l'ancien Louvre*, had neither the exactness of the grand *Salle des Pas Perdus*, nor the effect of the *Pont Neuf et la Samaritaine*. The *Rue des Chantres*, which he did so that he might perpetuate the beautiful spire that M. Viollet-le-Duc had just erected at the intersection of the roofs of Notre Dame, shows some of the best of his old qualities. But the portraits which he executed for M. Benjamin Fillon (who showed great courtesy to him in all his transactions) cost him an infinity of trouble without proportionate results. It was the same thing with his *Souvenirs de Voyage*. They certainly show greater pains in their execution, more truth in the drawing of the places and in the episodes which they contain, than is usually to be met with in the engravings which are to be found in books of travel, but they were not sufficient to increase his reputation as a great artist, nor even to sustain it. The scenes which he introduced into the *Rue du Collège Henri IV.*, and the *Ministère de la Marine*, were the signs of an imagination no longer under control.

From this time, too, his method of working altered for the worse. Timidity was apparent in his biting. He preferred to strengthen failing portions of his plates by work with the burin, which, if it has more brilliancy, certainly has less animation than effects produced by the acid. It is as regards this latter manner that Mr. Seymour Haden's opinion of Méryon is specially applicable; Mr. Haden being one of the few who is competent, both as an artist

and as a critic, to place himself alongside of so great a master.* In 1873 he wrote to me:—

‘ Certes Méryon est le “ maître sur cuivre,” le plus original et le plus artiste que votre pays a produit. Je ne dit “ eau-fortiste,” car il n’a ni l’élan, ni la facilité manuelle, ni l’improvisation, ni cette faculté singulière de la sélection quant aux lignes essentielles qui distinguent l’eau-fortiste par excellence. Réveur, réfléchisseur, piocheur, travailleur pénible, se servant constamment du burin, il est plutôt habile graveur qu’aqua-fortiste surprenant, mais “ artiste graveur ” bien entendu et de la plus haute distinction.’

I had the pleasure of being instrumental in getting him several commissions for plates from the *Gazette*, also from a few amateurs, and at last from the Imperial Print-room for the *View of the Ancient Louvre*. Mr. de Nieuwerkerke, the principal Director of Museums, behaved in this last matter with distinguished courtesy.

Méryon at this time retouched the coppers of his Paris set with the burin, thereby rendering them heavy and dull, struck off some thirty impressions from each, and destroyed them.

I went as often as I could do so without indiscretion to pass a short time with him in his little *atelier*, No. 20 in the Rue Duperré. It was half filled with a wooden printing-press which the police allowed him to keep, and from which he struck off his trial proofs. The walls were bare with the exception of a portrait of his friend Decourtive, in a frame which he had carved with a penknife out of a piece of cork, and which he had painted with water-colours; and a fern-leaf, to which he attached some sort of superstitious reverence.

I once surprised him in the act of washing the room with his feet bared, although it was winter. He was in a

* Mr. Hamerton has also spoken well, and at length, of Méryon’s genius; but his work, *Etching and Etchers*, is too well known to need quoting here.

good humour, and I sat down near him by the window. He made me fit for the hands for two or three of the portraits that he had been taking for the work *Poitou et Vendée*. We talked at length, he of the undeserved ills of his childhood; of his mother, whom he adored; of her mother, who had had a disastrous influence on her child, having taken her to England after the events of 1815, where she had cultivated her beauty more than her artistic faculties; of a sister older than himself; and finally of a father who had made in England a rich marriage, and had ever since ceased to think of him. I used to change the conversation when he began to talk of his enemies and of the spies who followed him in the streets. His mind quieted, his thoughts took a lengthy flight to the rocky coasts of New Caledonia, where he said he had met a race of savages, handsome, heroic, intelligent, where he had breathed an air ever laden with balm, where, if he could, he should like one day to return to finish life free and happy, following the example of several of his comrades. Then he was on the wing again, losing himself in dark clouds. Somehow I always left him more worried and discouraged than I found him.

He never of his own free will touched the subject of art. He appreciated beyond everything the work of Bracquemond, but he knew hardly anything about art, though he responded to any question with a politeness which, in a less outspoken nature, would have been taken for irony. He had, however, an innate faculty of judging rightly. One day he said to me respecting the portrait of Pierre de Rivière, in which he had placed as an allegorical surrounding a wheel crushing the head and hand of a statue,—

‘At certain dates every work of art that is not, without a doubt, worthy of preservation, should be destroyed. Of the sculpture, mortar should be made by means of an enormous crusher. Of paintings they should make tarpaulins, such as the

failors cover packages with on board ship. The artists would be the first to lend themselves to such a scheme, for if they had, for instance, made a second-rate statue for the decoration of a monument, they would be enchanted to see it replaced by a better. The whole world would be the gainers by it, from the models who pose themselves for the statues, or the custodians who watch over them in the Museums, to the hewer of the stone and the draymen who transport it to the studio.'

'But,' I answered, 'have you ever reflected, my dear Méryon, as to who should compose the jury to carry out your schemes?' Whereat he laughed so immoderately as to be heard in the street; for on the rare occasions when he laughed it was the laughter of a child.

I had much trouble to obtain from him the biographical notes and the list of his etchings, which I published in the *Gazette des Beaux-Arts* in 1863. He made me promise only to mention as states those which he regarded as characteristic. He afterwards annotated my work with minute care in a series of letters, of which all but few, unfortunately, were incomprehensible. A short time afterwards he quarrelled with me, without any real or apparent reason, as he had with M. Neil. In his case he passed an evening with him and his family. On the morrow, on their meeting on the quays of the river, Méryon advanced, refused to shake hands, and said in the coldest of tones, 'Vous êtes un voleur!' To me he wrote that I kept back in course of transmission the half of the sum which the Government had sent him for his work done for the Print-room; and he made the same charge against M. Rochoux, the printseller, who had assisted him with an infinite tact and forbearance.*

* Mr. Haden, in his *Notes about Etching* (The Fine Art Society), mentions a similar instance that occurred to him: 'One day, though I knew the difficulty of approaching him, I went to see Méryon. I found him in a little room, high up on Montmartre, scrupulously clean and orderly; a bed in one corner, a printing-press in another, a single chair

But misery followed hard at his heels. He took his meals at the meanest of mean restaurants, and he breakfasted for a few sous off fruit and fish cooked in milk and flavoured with a few drops of vinegar.

It was impossible to assist him, though his friends took the most out-of-the-way means to accomplish this end. Those who watched over him had again to call in medical advice, and Méryon was for the second time placed in confinement on the 12th of October, 1866.

The obligatory certificate, taken twenty-four hours after admission, reported 'typemanie chronique avec hallucination des principaux sens,' and the certificate at the end of the first fortnight stated that there were 'des signes de délire partiel.' An obstinacy of will even to the point of death is the principal result of this stage of the disease. On certain days, however, he regained his senses,

and small table in another, and in the fourth an easel with a plate pinned against it, on which he was standing at work. He did not resent my visit, but, with a courtesy quite natural, offered me, and apologised for, the single chair, and at once began to discuss the resources and charms of Etching. He was also good enough to allow me to take away with me a few impressions of his work, for which, while his back was turned, I was no less scrupulous to leave upon the table, what I was sure was more than the dealers would then give him for them; and so we parted, the best of friends. But what followed shows how, even then, his mind was unhinged. I had walked fully two miles in the direction of Paris, and was entering a shop in the Rue de Richelieu, when I became aware that Méryon, much agitated, was following me. He said he must have back the proofs I had bought of him; that they were of a nature to compromise him, and that from what he knew of "the Etched Work which I called my own," he was determined I should not take them to England with me! I, of course, gave them to him, and he went his way; and it was not till after his death that I became aware that he had, about the same time, written to the Editor of the *Gazette des Beaux-Arts*, to caution him against being taken in by me, and to impart to him the conviction that the plates which I pretended to have done were not done by me at all, but that, doubtless, I had discovered and bought them, and signed and adopted them as my own!

and on one of these his doctor took him to visit the Exhibition of 1867, but a violent thunderstorm which occurred whilst they were there brought on at once a return of his exaltation. He could no longer work, though he wrote without cessation long and incoherent memoirs. He allowed himself to die of exhaustion, believing himself to be Christ held captive by the Pharisees, and being unwilling to wrong the feeble and outcast by taking their food.

His lamp of life flickered out on the 14th of February, 1868, an hour after mid-day. Certain of his friends were informed of the fact, and gathered round his grave. I had previously seen him in his coffin. He reminded one of those masks of wax which the French artists of the middle ages moulded from the face before it was yet cold, then touched up and coloured and placed on the bier in the *chapelle ardente*. His square and projecting forehead seemed as if it had been protruded by the incessant workings of the brain. His lips, large, thin, and clenched, spoke volumes of that indefatigable and undauntable will which was so evident in his work, either as designer or engraver. His brown eyes were still wide open, and seemed to anxiously and eagerly scan the horizon for some invisible object. So looks the sailor when his vessel is sinking, and he anxiously wonders on what sort of a shore the driving waves will shortly hurl their spoil.

Méryon had belonged to the Reformed faith. The hour, however, at which he was buried was the one at which service was performed, and so none of the ministers could attend. M. A. de Salicis, his old comrade in arms, whose name has often been mentioned in our short memoir, spoke the following touching words:—

‘Méryon is dead! In this cold trench that eminent artist ends the first part of his existence. In the flesh we shall see him no more; but from to-day the History of Art will be incomplete

without the name, for he was wanting in none of the qualifications requisite to secure him a place in the illustrious roll; neither in the talent, nor in, alas! that other essential—suffering. Under the rule and the impulsion of the unseen God, Méryon sacrificed everything on His altar—youth's happy visions, an enviable career, a patrimony, health, reason. Above this poor troubled barque, at every instant harried and urged onwards towards shipwreck, there always hovered and sung a bird, whose hue was of the purest white. The barque has disappeared beneath the wave, but the spotless bird, typical of his soul, has flown upward. Let us to-day forget to grieve for him who was called "Miserable Méryon," for he will henceforward be called "Méryon the celebrated" on earth, whilst the better part of him has already taken its place in the serene atmosphere of eternity. What matters it now that he, like the rest of us poor human creatures, bore about with him imperfections, and if life was to him a time of sore trial? He has even now expiated that, and in the unknown world above there, he is enjoying that—the least of happinesses—which on earth he always strove for and never attained; for he now has—*Rest.*'

Charles Méryon rests in the cemetery of Charenton-Saint-Maurice, beneath a large slab of copper, on which his friend Bracquemond, his valiant comrade in art, engraved his titles and a mournful epitaph.

Paris, 1863-1879.

Three portraits enable us to form an idea of Méryon's personal appearance. The first (dated 1852, by Bracquemond) resembles a medallion carved in stone. The hair and the beard are long; the nose retrouffé (this latter feature he is said to have inherited from his mother); the features bony; the forehead straight and very lofty. The second portrait (also by Bracquemond) is a three-quarter length. Méryon, whose coat is buttoned, is seated on a chair, the arm resting on its back. This picture was drawn from life directly on to the varnished plate. The

features are more strongly marked in this second portrait than in the first, which Méryon preferred. The eyes have a penetrating, restless look, like that of a fawn who sees that it is watched. He was of middle height, nervous, and supple, and I never knew him anything else but very thin.

The third and last portrait, usually known as 'Méryon Mad,' was taken by Flameng during the interval which elapsed between his return from Belgium and his first confinement. Flameng, who could not see too much of this strange, attractive face, came with a drawing-board, a sheet of grey paper, and some black crayons, to the Rue Fossé Saint Jacques, and although Méryon did not lend himself to it, he drew a portrait full of character. Méryon in his shirt, a large black cravat round his neck, is half sitting upon a little iron bed ; one of his knees raises the counterpane and serves to support the arm on which rests his head ; the other arm props up his body. The dark outline of his head, with its stiff and stubborn hair, is forcibly thrown on the wall by the slanting rays of the lamp. The face, with features sharp and emaciated by the fasting which he voluntarily imposed on himself, has the marks of sadness and irony.*

When this drawing was finished Méryon asked to see it. He jumped out of bed and attempted to tear it to pieces. Flameng fled, upsetting his chair in his flight.

* The original of this drawing, which has been reproduced by means of lithography, is in the possession of Mr. Seymour Haden.

Complete Descriptive Catalogue
OF
CHARLES MÉRYON'S WORKS.

N.B.—The titles and names printed in italics are Méryon's own, and are always found in some one of the states, either in the margin or in the body of the impression. The titles printed in capitals and placed between inverted commas are names which we have affixed to the various plates in order to distinguish them.

The measurements are in inches. They are made between the plate marks, or where these are not visible, between the boundary lines of the work.

Irregularities of orthography or punctuation are always followed exactly, for they often, when subsequently corrected, serve as indications of different states.

The chronological order in which Méryon executed the work is followed in the four principal divisions:—

1. The Etchings made after Documents, &c. which comprise Nos. 1 to 26.
2. The Views of Paris which include Etchings, Nos. 27 to 53.
3. The Souvenirs de Voyages, comprising Nos. 54 to 84.
4. Portraits, Nos. 85 to 97.

ERRATA AND ADDENDA.

- P. 34. Note at bottom :—Mr. P. Horne (to whom I am indebted for many of the suggestions contained in these Addenda) thinks the plate of *The Ewe* to be Méryon's, from the fact that he has usually seen it printed on the same sheet as *The South-Sea Fishers* (14). The inscription should be '0761. FVVVA.', i.e. Adrian Van der Velde fecit 1670, reversed.
- P. 35, line 6 from bottom, *for* Clément Jonghe *read* Clément de Jonghe.
- P. 36. The first states of *The South-Sea Fishers* and *Calais to Flushing* were before the angles of the coppers were rounded off.
- P. 39, line 7 from bottom, *for* Gallery d'Apollon *read* Gallery of Apollo.
 Mr. Horne remarks as to No. 19,—‘I have a trial proof before any inscription: a small portion of the plate at the top, in the centre, is cleared as though intended for an inscription. With the man sitting on the parapet at the right is another man converging—afterwards removed. The head of the man fishing in the foreground is not nearly finished.’
- P. 44, line 2 from bottom, *for* 4th *read* 3rd.
- P. 45, line 3, *for* Polydes *read* Polycles.
 „ line 7, *for* 21 *read* 31; insert ‘r’ between *imp.* and *des Feuillantines*.
- P. 48, line 5 from bottom: the words *au Répu* should be at the commencement of the inscription.
- P. 56. To the 3rd St. of *Le Petit Pont*, add, ‘and with the bottom marginal line.’
 In the 4th St. the spire on the right is slightly altered at the point where the work meets the roof of the house in front.
- P. 57. Between the 2nd and 3rd States of *L'Arche du Pont Notre Dame* there are intermediate ones:—
 1. With the Title, but before the address of Delâtre and the *No. 3*.
 2. The same as the 3rd State, but without the *No. 3*.

ERRATA AND ADDENDA.

- P. 60. Between the 4th and 5th States of *La Tour de l'Horloge* there are impressions having the inscriptions of the 4th State and the gleams of light of the 5th.
- P. 63, last line, *for* 110 *read* 4 $\frac{1}{4}$, and *for* 80 *read* 3 $\frac{1}{8}$.
- P. 64, line 10 from bottom, *erase* the words 'probably unique.'
- P. 66, line 8 from bottom, *erase* the words 'before the final title.'
- P. 70. *L'Abside*, &c. There is a State between the 2nd and 3rd, in which the plate has been reworked and the date 'MDCCCLIV.' removed.
- P. 74, line 11 from bottom, *for* Reuon *read* Pierron.
- P. 92. *College Henri IV*. Mr. Horne has an impression intermediate between those in the 1st and 3rd States, with the buildings and mountains on the left, but no inscription.
- „ line 7 from bottom, *add* the words, '4th State.'
- P. 93, line 4 from bottom, *for* 4th St. *read* 5th St.
The 4th State was also preceded by one which, instead of the Title, had merely Pierron's address.
- P. 94, line 3 from bottom. The verse was also printed in red and in gold.

CATALOGUE.

DIVISION No. I.

Etchings made after Documents, Engravings,
Etchings, Drawings, Paintings, or Photographs.

1. 'LA SAINTE FACE.'

After a miniature made by Mdle. Elise Bruyère, a pupil of Van Daël, from a painting of Philip of Champagne. This was the first attempt at etching made by Méryon, under the direction of Monf. Bléry. We have never seen but one impression.

h. $3\frac{1}{8}$ in. *w.* $2\frac{3}{8}$ in.

2. 'THE COW AND THE ASS.'

A reversed copy of an Etching of De Loutherbourg.

1st St. Before '*C. M. d'après de Loutherbourg*,' before working on the leg of the cow, and before the copper had been reduced in size, as appears in the second state.

2nd St. With foregoing additions and alterations.

h. $5\frac{1}{8}$ in. *w.* 3 in.

3. 'A SOLDIER.'

Standing full-face, and resting his two hands on a battle-axe.
A copy of Salvator Rosa. *b.* $5\frac{5}{8}$ in. *w.* $3\frac{1}{2}$ in.

4. 'A SHEPHERD.'

A Shepherd carrying bundles follows some goats, which descend a hill. A similar copy after Stephano della Bella.
w. $4\frac{1}{4}$ in. *b.* $3\frac{3}{8}$ in.

5, 6, & 7.

'THE SHEEP AND THE FLIES.' *b.* $6\frac{3}{8}$ in. *w.* $5\frac{1}{2}$ in.

'THE THREE PIGS BEFORE A HOVEL,' and 'THE TWO HORSES.' *b.* $6\frac{1}{2}$ in. *w.* $5\frac{5}{8}$ in.

Copies after three etchings of Karel du Jardin. Nos. 38, 8, and 4 in Bartsch's Catalogue.*

All three are signed 'C. M. d'après K. D. J.'

* The British Museum classes amongst its Méryons a plate of a Ewe and Two Lambs. In the body of the plate 'K di Jvva' below the number '4,' and 'Paris, imp. Delâtre.' *w.* 4 in. *b.* $3\frac{1}{2}$ in.

8, 9, 10, & 11.

'THE PAVILION OF MADEMOISELLE AND A PART OF THE
LOUVRE AT PARIS.' *w.* $9\frac{5}{8}$ in. *h.* $5\frac{3}{4}$ in.

'ENTRANCE OF THE FAUBOURG OF SAINT MARCEAUX AT
PARIS.' *w.* $9\frac{3}{4}$ in. *h.* $5\frac{3}{8}$ in.

'A WATER-MILL NEAR SAINT DENIS.'

'THE RIVER SEINE AND THE ANGLE DE MAIL AT PARIS.'

Translations executed with much taste, after a series of etchings by Zeeman (Nos. 55, 57, and 61 in Bartsch's Catalogue), originally published at Amsterdam, about 1650, by Clément Jonghe, under the title of *Veues de Paris et ses Environs*.

All four bear the inscription, 'C.M.' or 'C. Méryon d'après Zeeman,' and are the same size as the originals.

The coppers of the two first were bought of Méryon by the engraver, Auguste Péquégnot, and are still in existence.

12, 13, 14, & 15.

‘THE GALLIOT OF JEAN DE VYL AT ROTTERDAM.’

1st St. Before the little house on the bank, and before the initials ‘C. M.’

2nd St. With the initials, but before the angles of the copper-plate were rounded off. The earlier states of this and the rest of the set were printed on India paper and mounted.

‘FROM HAARLEM TO AMSTERDAM.’

1st St. Before the angles of the copper-plate were rounded off.

‘SOUTH-SEA FISHERS.’

1st St. With the initials ‘C. M.’ at the left corner.

The magazine ‘*L’Artiste*’ published a new issue of this plate in 1861, with the name of ‘*Méryon*’ completed by a strange hand.

‘CALAIS TO FLUSHING.’

The four preceding plates were copies in reverse of etchings by Regnier Zeeman (catalogued in Bartsch under Nos. 7, 8, 13, and 14), the set having for title ‘*Recueil de plusieurs navires et paysages faits d’après le naturel.*’

w. $4\frac{3}{4}$ in. b. $2\frac{5}{8}$ in.

16. *Entrée du Couvent des Capucins français à Athènes.*

Trial proof, in pure etching.

1st St. Dry point work in the sky to the right of the Plate, and before any letters. Some rare proofs of this state are printed on large paper.

2nd St. With the title, '*tome i. p. 76,*' in the upper left angle, '*G. Méryon Sculp.*' and the printer's address, '*Pierron Delâtre, R. Montfaucon, 1.*'

This plate was reduced by Méryon by means of the '*chambre noire.*' He availed himself also of a photograph from an engraving (No. xiii.) in a work entitled '*Les Ruines des plus beaux monumens de la Grèce,* par M. le Roy, Architecte, MDCCLVIII.' Méryon's etching was made for a book of the Count L. de Laborde, '*Athènes, aux xv. xvi. et xvii. siècles, d'après des documens inédits.* Paris, 1854.'

The Capucines bought, in 1669, in the ancient street of Tripodes, this choragic monument of Lyficles.

In 1845 this lovely piece of ancient architecture was still built up in a wall; but it has since been detached, and now stands by itself.

b. $7\frac{1}{2}$ in. w. $4\frac{7}{8}$ in.

17. 'THE SALLE DES PAS PERDUS.'

In the lower margin are the words :—

' Il faut avoir examiné la pièce originale dans ses moindres détails (comme j'ai été forcé de le faire) pour en savoir toute la beauté. Il va sans dire que l'architecture y est traitée de main de maître. Les statues des rois sont d'un grand style, toutes bizarres qu'elles puissent paraître au premier abord. Quant aux petites figures qui animent la salle d'une façon si piquantes, et qu'on pourrait également croire faites avec négligence, elles sont, je pense, des plus remarquables consanguinées, d'une certaine manière, avec celles de Reinier Zeeman, le graveur de navires, en ce qui concerne la vérité de la mimique, elles rappellent dans de certaines parties (les petites jambes surtout) la belle correction de Marc Antoine. Il n'est pas jusqu'à l'expression des masques, qui, quoique indiquée avec une naïveté presque enfantine, ne soit d'une grande science physiognomonique.— C. Méryon, sculp. d'après la pièce originale de Ducerceau, due à l'obligeance de Monsieur Destailleur, Architecte, Paris, MDCCCLV.'

1st St. Before the above inscription, and with the margin of the plate *w.* $17\frac{1}{2}$ in. *h.* $11\frac{5}{8}$.

2nd St. With the inscription and the plate reduced to the dimensions *w.* $16\frac{7}{8}$ in. *h.* $10\frac{3}{4}$.

3rd St. With '*C. Méryon sculp. d'après Ducerceau, MDCCCLV., and Delâtre R. Fg. St. Jacques, No. 81.*' The copper has been cut at the bottom, just below the marginal line.

18. *Chenonceau. C. Méryon sculp. d'après Ducerceau — Delâtre, rue du faub. St. Jacques, 81.*

This very intelligent reduction of one of the plates in the second volume of 'Les plus excellents bastimens de France, par Jacques Androuet du Cerceau, Architecte à Paris,' is to be found in 'l'Inventaire des meubles, bijoux et livres estans à Chenonceau, suivi d'une notice sur le Château de Chenonceau,' by the Prince Auguste Galitzin, 1856.

w. $7\frac{1}{4}$ in. b. $4\frac{1}{2}$ in.

19. *Le Pont-Neuf et la Samaritaine au dessous la ière Arche du Pont-au-Change. C. Méryon sculp. d'après un dessin de Nicolle, tiré du cabinet de Monsieur Destailleurs, Architecte. Imp. A. Delâtre, Rue Fg. St. Jacques, 81.*

Between the houses which line the quai de la Ferraille (now the quai de la Mégisserie), and the monument of the Samaritaine, is seen the angle of the Gallery d'Apollon, with the Pavilion of Charles the Ninth.

1st St. With a delicate sky.

2nd St. Before any lettering, the bottom marginal line has been strengthened and completed.

3rd St. With the above inscription, and the publication line.

w. 8 in. b. $5\frac{5}{8}$ in.

20. *Le Pont-au-Change vers 1784.* C. Méryon sculp., MDCCCL., d'après un dessin de Nicolle tiré du Cabinet de M. Destailleur, Architecte. Imp. A. Delâtre, faub. St. Jacques, No. 81.

To the left above the roofs of the houses is seen the top of the Tower Saint Jacques de la Boucherie.

Trial Proof. Before the sky.

1st St. Before the rope stretched across the Seine for the use of the ferry-boat. The marks left by the vice when the artist varnished his plate, have been erased.

2nd St. With the rope, but before any lettering.

3rd St. With the rope, the title, and the publication line.

w. $9\frac{3}{8}$ in. b. $5\frac{1}{4}$ in.

21. *Plan du combat de Sinope, d'après le dessin d'un officier du navire anglais "Retribution."* C. Méryon sculp. A. Delâtre, Imp. Rue de la Boucherie, No. 6.

This plan, which shows the respective positions of the Russian and Turkish fleets, was intended to illustrate a work which was never published.

Almost all the impressions have been coloured in water-colours. They were sold in Paris by Charles Tanera.

w. $10\frac{1}{4}$ in. b. $7\frac{1}{4}$ in.

22. *San Francisco. C. Méryon del. sculp. Paris, 1856.**A. Delâtre imp. Rue f^s. Poissonnière, 145.*

The foreground consists of fields and waste land. Beyond the city is depicted, but few important buildings are visible. The harbour is full of shipping.

This view of San Francisco in 1855 has become a most interesting historical document. The commission for the plate was given to Méryon by two bankers, Messrs. Bayerque and Pioche, whose portraits fill two medallions and whose initials are placed on escutcheons.

The arched frame, supported by the figure of 'Work' seated on mining tools, and 'Abundance' reclining on fruits of various kinds, was not placed there for allegorical or ornamental purposes merely, but principally in order to fill up a large gap which occurred in the five little daguerreotype plates which had been furnished to Méryon as a basis for his design. These plates having been taken on the spot, but at different hours of the day, showed in some the light coming from the right, in others from the left. This troubled him greatly, as did the whole plate, which, in fact, hastened on the course of his malady. He wrote to M. Burty:—

'Comme il arrive nécessairement par suite de la nature même de l'instrument, ces différentes vues ne pouvaient se raccorder que d'une manière très imparfaite, la confusion et la non-verticalité des bords rendant la coïncidence impossible. De plus, l'opérateur, pour obtenir l'ensemble, avait été forcé de faire décrire un angle très sensible à la lunette, d'où résultait une déviation considérable des grandes lignes de perspective; si bien que, dans le centre surtout, il devenait obligatoire de remédier à cet accident capital. Autre fait inhérent à l'épreuve daguerrienne, les parties profondes étaient de plus en plus diffuses à mesure qu'elles s'éloignaient du point de vue de l'objectif. Force me fut donc, avant de faire mon calque, de redresser chacun de ces dessins.

'Se rendre compte,' continued he, 'de l'aversion que j'éprouvais à mener à fin cette besogne longue, ardue, ingrate,* est chose facile si l'on veut se mettre à un place. Il y avait de quoi rebuter l'homme le plus patient du monde. Ce qu'il y avait de dur par-dessus tout, c'était l'obligation de fixer attentivement ces objets, tantôt reproduits avec une précision étourdissante, tantôt au contraire diffus, quelquefois même

* He was to be paid 1200 francs for the Plate.

ayant subi de telles déformations de lignes et de couleurs, qu'il devenait presque impossible d'en connaître la forme. C'est ainsi que je ne parvins à démêler une espèce de chapelle, à-peu-près, au premier plan, à droite, qu'après l'avoir cherchée, le daguerréotype devant mes yeux, dans mes moments de répit, pendant une huitaine de jours au moins. Il y avait, au centre surtout, comme un cahos, une fondrière, causés par cette déviation des lignes dont j'ai parlé, qui me donnait le vertige. Le mal de cœur me faiblissait instantanément. Je me sentais tomber à la renverse.

'Le jour où je versai sur une planche couverte la traîtresse liqueur, par quelles émotions ne passai-je pas ! Ce fut presque pour moi une question de vie ou de mort ! Enfin, grâce à un Destin propice, extraordinaire, il faut en convenir, le résultat parut dépasser mon attente. . . . Cependant, un moment, je fus gravement inquiet : la rouille avait rempli les tailles, je ne pouvais plus suivre l'effet du mordant ! Un homme du métier que je consultai dut me donner un remède scabreux que j'eus le bon esprit d'appliquer convenablement, et je sauvai ma planche de ce pas si difficile. Pendant une bonne partie de l'opération j'avais travaillé à l'aveuglette. Ne voyant pas ce que se passait sous le mordant, j'avais augmenté progressivement la dose d'acide nitrique jusqu'à une forte proportion. Quand j'enlevai le vernis, je vis avec un contentement extrême que la morsure était convenablement graduée ; mais les tailles restaient complètement obstruées de rouille. Ce même homme de l'art à qui je m'étais adressé d'abord eut l'extrême bonté de me le dégager avec une extrême netteté. . . . Pour la terminer, je teintai, tant avec l'eau-forte d'abord, qu'en suite à la pointe sèche, toutes les parties que le demandaient, et je fis aussi le ciel. En dernier lieu seulement j'ajoutai les deux portraits qui figurent à droite et à gauche dans le centre du cartouche.'

1st St. Before any lettering, and before a considerable amount of fresh working throughout.

2nd St. In the Rev. J. J. Heywood's collection, with the title and the initials of the bankers, but with one of their heads erased, as if fault having been found with it, it was to be redrawn.

3rd St. With the title and publication line.

The steel on which this magnificent, yet extraordinary design was drawn is still in existence.

w. $39\frac{1}{8}$ in. b. $9\frac{1}{2}$ in.

23. 'VIEW OF THE RUINS OF THE CHÂTEAU OF
PIERREFONDS.'

This facsimile of a sketch from nature of Monsieur E. Viollet le Duc, was etched by Méryon during his first confinement in the asylum at Charénton.

1st St. Before much subsequent working on the plate in dry point.

2nd St. With these additions. w. $8\frac{1}{8}$ in. b. $5\frac{7}{8}$ in.

24. *Rue Pirouette-aux-Halles.*

This plate, which is remarkable even amongst Méryon's work, for the elegance of the drawing with the needle, and the delicacy of its biting, was executed after a drawing by an artist unknown to fame, Monsieur Laurence. Méryon being at that time a prey to melancholy, dreaded to work in the streets. He here gave the exact outlines and effect of light and shade, but drew from imagination the people who throng the streets of this popular and populous quarter.

He used the burin in this plate to a considerable degree.

Trial Proof. Before the sky; in pure etching.

1st St. With the sky, and the effect of light, but before any lettering.

2nd St., of which 20 impressions were struck off. With '*Rue Pirouette*, 1860,' the initials '*C. M. et L.*' on a chimney, and the following fragments of an inscription on a wall, '*Jamet Md. Marée: Bains de mer, Dieppe; à Jeanne D'Arc outils lab.*,' etc.

3rd St. With the words, '*Laurence del—Méryon sculp.—Delâtre imp. r. St. J. 265;*' and the inscription, '*Aux noces de*

Cana, Martingal restaur festins mariages repas. Au Diable Maure, Fortier Md. de Vins.'

4th St. With these differences in the inscriptions: '*Aux noces de Gamache, Sacoche, trait. Cousin, Md. de Vins, etc.'*

There are intermediate trial proofs, between these marked states, with very slight differences apparent in their work.

The copper is in existence.

b. 5 in. w. $4\frac{1}{2}$ in.

25. 'PRESENTATION TO KING LOUIS XI. OF THE WORK
VALÈRE MAXIME, PRINTED AT PARIS ABOUT 1475.'

Méryon executed with loving care this facsimile of a drawing in miniature, which belonged to M. Niel, Librarian to the Ministry of the Interior.

The scene depicted is a curious one: the king seated in a chair of state, surmounted by a canopy ornamented with fleurs-de-lys, accepts with hauteur the volume which is respectfully presented to him by a black-robed and bareheaded subject. The courtiers interest themselves in various degrees in the ceremony. The view from the windows of the room is over a well-wooded landscape.

Various trial proofs before the dry point work.

1st St. Recognisable by an accidental scratch of the burin over the dresses of the courtiers on the left.

2nd St. The plate finished, but before the monogram '*C. M.*' to the right of a page, which constitutes the mark of a 4th state.

The plate is in existence.

w. $7\frac{7}{8}$ in. h. $6\frac{3}{4}$ in.

26. *Cbevet de St. Martin-sur-Renelle, Église paroissiale supprimée en 1791*

This etching is a facsimile of a drawing of 'Polydes Langlois,' the Norman architect, antiquary, and critic.

Trial proof in pure etching.

1st St. With the words, '*Polydes Langlois, 1837—C. M., 21 Octobre, 1860 Imp.—Delâtre imp. des Feuillantines, 4.*'

2nd St. With the addition at the top of the plate, '*Mémoires de la Société des Antiquaires de Normandie, t. xxiv.*'

h. $7\frac{1}{8}$ in. *w.* $4\frac{7}{8}$ in.

DIVISION No. II.

Views of Paris.

27. *Passerelle du Pont au Change après l'incendie de 1621*
(d'après un dessin du temps—tiré de la collection de
Mr. Bonnardot)—*Gazette des Beaux Arts. Imp.*
Delâtre, r. des Feuillantines, 4, Paris.

1st St. Before the initials 'C. M.' and before a boy stretched at full length on the ground to the left.

2nd St. Same as 1st state, except that the top marginal line is lightly drawn in.

3rd St. Same as 2nd, but with the addition of a stump appearing to the left of a tree on the right.

4th St. Before the title, with 'C. M.' at the bottom of the tree. On some proofs the stamp of the collection Lagoy (an 'L' in a triangle), which was subsequently effaced by the burnisher, appears to the right of the initials 'C. M.'

5th St. With the title. Struck off for the number of the *Gazette des Beaux Arts* which appeared on the 1st Nov. 1860. Printed on ordinary India paper and mounted. The plate illustrated an interesting article of M. Jules Cousin, now Librarian to the City of Paris. Some trial proofs have the title without the address of the printer.

6th St. The title, '*Passerelle du Pont au Change, &c.*' which had been in italics, has reappeared in small capitals.

The copper is in existence.

w. 9 in. h. $4\frac{3}{4}$ in.

28. *Partie de la Cité de Paris, vers la fin du XVII^e. Siècle, sur la rive gauche de la Seine, entre le Pont N^e. Dame et le Pont au Change. N.B. Suivant toute probabilité la façade méridionale des présentes maisons, habitées par des Tanneurs, formait un côté de la rue de la Pelleterie. Chose assez singulière, par des causes sur lesquelles peut s'exercer la sagacité des curieux, des parties importantes du sujet, à savoir les Tours Notre Dame, le coin de la pompe N^e. De. les cheminées des pignons du Pont, manquent dans l'original, du moins le seul emplacement est indiqué ; tandis que les détails (que la gravure a d'ailleurs soigneusement reproduits) y sont faits avec minutie. Enfin, pour rendre la vie à ces lieux le graveur a cru pouvoir ajouter différents groupes de figures. (Le dessin fait partie de la collection de Mr. Bonnardot.) Chez Rochoux, quai de l'Horloge, 19.—Delâtre imp. r. de Feuillantines 2, Paris.*

The states of this plate would be no less than nine if one accepted as such mere alterations in the foregoing legend as, for instance, '*Rocheux*' for '*Rochoux*.' But it is not necessary to descend to such puerilities, as every one will agree that differences of state should be real differences in the design of the work. Of such there are three, which are well determined and marked out.

1st trial proof. Before the sky and before the towers of Notre Dame.

2nd trial proof. The sky still unfinished on the left ; the towers of Notre Dame inserted ; smoke issues from two large chimneys on the right.

1st St. The words, '*Au Cana C. Méryon restaure, Paris, an de gra, MDCCCLXI.*' are to be found on the right on a large placard which is affixed to the gable ends.

2nd St. The words '*Au Cana*' are effaced. Impressions of this state, which is called the 'before letters' state, were struck off to the extent of 20.

3rd St. The words which were on the placard in the 2nd state are effaced, and in their stead these, '*Le sobre resta, Poissons fr. au Répu.*' One hundred impressions of this state, which has for its title the long legend which we have transcribed, having been struck off the plate was destroyed.

This etching afforded to Méryon's friends one of the most convincing proofs of his unfortunate malady. In spite of their

counsels, and of the advice of Mons. Bonnardot, who wished him to keep to the original design, Méryon pretended that the towers of Notre Dame, and the chimneys of the houses, had been effaced in the original drawing by evil-disposed persons, and he insisted on placing them in his etching; thus transgressing historical accuracy with a persistency which could leave no doubt in any one's mind as to his mental condition. w. $12\frac{3}{8}$ in. h. 6 in.

29. *Le Grand Châtelet à Paris, d'après un dessin exécuté en 1780; faisant partie de la collection de M. Bérard.*
 —C. M. sculp. 1861—Pierron imp. rue Montfaucon 1,
 chez Rochoux, quai de l'Horloge 19.

Méryon executed this etching in rather too off-hand a manner, and without much attempt at resemblance, from an Indian ink sketch attributed to Nicolle.

1st St. Before the working in the sky and on the staircase in the centre.

2nd St. Before any lettering. Twenty proofs were taken of this state.

3rd St. With the lettering. The plate was broken up after one hundred impressions had been struck off. w. $11\frac{3}{4}$ in. h. $9\frac{1}{4}$ in.

30. *Vue de l'ancien Louvre du côté de la Seine, 1651.*
Cb. Méryon d'après Zeeman.

This plate, which Méryon etched with care but in a heavy manner after a picture in the Louvre, was completed but a short time before his second and final entrance into the Asylum at Charenton.

1st St. Before any lettering.

2nd St. With above title.

The copper of this etching is in the Calchographie Nationale at the Louvre. w. $10\frac{1}{2}$ in. h. $6\frac{1}{2}$ in.

31. *Eaux-fortes sur Paris, par C. Méryon, MDCCCLII.*

The title, printed on the grey cover of Méryon's principal work, *Eaux-fortes sur Paris*. The etching represents a block of limestone, with shell-marks and the imprint of moss deeply imbedded in it, and was intended to be typical of the foundations of Paris, the original specimen having been taken from the quarries of Montmartre. The title is engraved on the surface of the block in fanciful letters.

There is but one state of this. h. $6\frac{1}{4}$ in. w. $4\frac{3}{4}$ in.

The set of *Eaux-fortes sur Paris* consist of—

THE TITLE (31).

FOUR SETS OF VERSES (32, 34, 49, and 51).

TWO FRONTISPIECES (33 and 46).

TWELVE PRINCIPAL ETCHINGS,

viz. :—

Le Stryge (37).

Le Petit Pont (38).

L'Arche du Pont Notre Dame (39).

La Galerie de Notre Dame (40).

Le Tour de l'Horloge (42).

Tourelle, rue de la Tixéranderie (43).

Saint Etienne du Mont (44).

La Pompe Notre Dame (45).

Le Pont Neuf (47).

Le Pont au Change (48).

La Morgue (50).

[(52).

L'Abside de Notre Dame de Paris

TWO MINOR ETCHINGS OF THE
 ARMS OF PARIS (35 and 36).

AND TWO TAILPIECES :—

The Rue des Mauvais Garçons (41).

Le Tombeau de Molière (53).

IN ALL 23 ETCHINGS.

32. *À Reinier, dit Zeeman,* peintre et eau-fortier. C. Méryon fecit, MDCCCLIV. Imp. Rue Neuve-S^t-Etienne-du-Mont, No. 26.*

Verfes, in number forty-two, were etched on a few proofs. They commence—

*‘ Peintre des matelots !
Toi dont la main calleuse.
En ta verve amoureuse
Par de si simples traits
Sut dire les attraits
De la mer et des flots.
De ce premier ouvrage,
Où j’ai gravé Paris,
La Ville à la Galère
Qu’ à ton instar je fis
En ta simple manière,
Accepte au moins l’hommage.’*

.

We confine ourselves to citing these two stanzas. The whole formed a sort of poetical ornament which the public failed to appreciate or understand.

There is only one state of this.

b. $6\frac{7}{8}$ in. *w.* $2\frac{3}{4}$ in.

* It was, as we have before stated, Zeeman's work, *The Pavilion of Mademoiselle* (No. 8) which first gave Méryon the idea of etching a series of Views of Paris.

33. 'OLD GATEWAY OF THE PALAIS DE JUSTICE,'

Paris. C. Méryon f.it. MDCCCLIV. Imp. rue N^e.-St.-Etienne-du-Mont, N^o. 26.

The frontispiece of the work. An imp unfurls a banneret on which can with difficulty be deciphered, '*Eaux-fortes sur Paris par Méryon.*' He hovers over the old gate of the Palais de Justice, on which is engraved, 'PARIS, MDCCCL-I-IV.' Its massive towers are vigorously drawn, as well as the further roofs of the city; the whole being encircled by fantastic rays.

1st St. Before the publication line, and printed on the same plate as the '*Tombeau de Molière,*' the size being *h.* $6\frac{1}{4}$ in. *w.* $5\frac{1}{2}$ in. Mr. Haden has a proof in this state.

2nd St. The copper cut, but before any lettering.

3rd St. With the publication line etched in a circle of which the diameter is $3\frac{2}{5}$ in.

34. *Qu'âme pure rougisse.*

Méryon had engraved, to accompany the foregoing etching, a score of verses, commencing—

*‘Qu'âme pure rougisse
Mais ci pour frontispiece
Je prends noir diabolotin
Malicieux, mutin
Dominant de ses ailes
Les vieilles tours jumelles
De la cité Paris.’*

At the bottom the publication line, ‘*C. M. MDCCCLIV. Méryon imp. Rue Neuve-St.-Etienne-du-Mont, No. 26.*’ An alteration, necessitated by the absurdity of the heart blushing, was afterwards made, and the word *gemisse* took the place of *rougisse* in the first line. A few proofs were struck off and the copper was destroyed.

h. 2 $\frac{7}{8}$ in. w. 1 $\frac{3}{8}$ in.

We may here make a remark which will assist amateurs in their search for ‘first states.’ Méryon lit upon several quires of vergé paper, very thin and green in colour; on this paper he struck off his trial proofs and those comprising his ‘first states,’ and this paper gave to them a remarkably powerful and original effect, though they were as a whole heavy through too much loading with ink. At that time the Japanese paper, which now enables such brilliant tirages to be taken, was but little known. The best proofs of Méryon’s works were originally taken off by Auguste Delâtre, on a beautiful Dutch vergé paper, which was slightly discoloured by age. In his youth this clever printer produced from the press chefs-d’œuvre of the printer’s art, and his name will be inseparably connected with the revival of etching in France and England.

35. 'ARMS SYMBOLICAL OF THE CITY OF PARIS.'

C. Méryon f^t. MDCCCLIV. Imp. Rue N^e. St. Etienne du Mont, 26.

The field of the shield is strewn with lilies in three bands. A galley in full sail floats on a calm sea. She shapes her course to the right, which is contrary to the rules of heraldry. She was copied from a galley, carved in a stone bas-relief at Bourges, of the date of the middle ages. A mural crown, formed of gateways and square towers, crenellated and connected by ramparts, surmounts the shield, which is supported by branches of olive and oak.

Trial proof before any letters and before the copper was cut, the size being, *h.* $6\frac{1}{2}$ in. *w.* $5\frac{1}{2}$ in.

1st St. With the publication line.

h. $5\frac{1}{4}$ in. *w.* $4\frac{1}{2}$ in.

36. *Fluctuat nec mergitur.* C. M. MDCCCLI-IV.

A galley, symbolical of the city of Paris, presses forward with swelling sail and pulsating oars. The crown which surmounts the escutcheon is composed of cannon, mouths downwards, connected by a solid wall, and supported by a band of cannonballs in imitation of pearls. Méryon never obtained the requisite authority from the Minister of the Interior to publish this magnificent etching, which seemed to hint at the terrorism of the Empire, and so there exist but few impressions.

The original pen-and-ink drawing is in Mr. Haden's collection. A woodcut from this etching appeared in the *Gazette des Beaux Arts* of 1864, and it was subsequently printed on the cover of the '*Paris Guide, par les principaux écrivains et artistes de la France, 1867.*' It differs from the etching and original drawing in that the oars are uplifted instead of being played.

There is but one state.

h. $6\frac{5}{8}$ in. *w.* $6\frac{1}{4}$ in.

37. *Le Stryge. C. M. No. 1, Delâtre imp. rue Saint Jacques, 265.*

This plate represents one of the carved figures which adorn the angles of the towers of Notre Dame. The Stryge, the upper half of his body only seen, rests his head in his hands and contemplates the city which unfolds itself beneath him.

Trial proof. Before the figure of the Stryge and the tower of St. Jacques.

1st St. The plate finished, and with the initials 'C. M.' on a chimney near the bottom of the etching.

2nd St. Publication line inserted thus: on one side, 'C. Méryon del. et sculp.,' and the date 'MDCCCLIII.' reversed; on the other side, 'A Delâtre imp. rue de la Bûcherie, 6.' Beneath this two lines of verse in the style of the poet Pierre Gringoire, written in Gothic characters faithfully copied from a MS. of the 15th century.

*'Insatiable vampire, l'éternelle luxure.
Sur la grande cité convoite sa pâture.'*

Near these the initials 'C. M.'

3rd St. The two lines of verse have been effaced.

4th St. Last tirage made by Méryon after his release from Charenton. He retouched this and all the plates of the set with the burin (which made them darker than in the earlier states), took off some 30 impressions, and destroyed them. With the title,* the above publication line, and also 'A Delâtre imprimeur rue Saint Jacques, 265.'

h. 6 $\frac{3}{4}$ in. w. 5 $\frac{1}{8}$ in.

* The British Museum impression of this state has only the title and no other lettering.

38. *Le Petit Pont.*

This view is taken from the towing-path at the foot of the Quai de la Tournelle. The towers of Notre Dame, which rear themselves in the upper part of the composition, are much too high, regard being had to their real dimensions and the laws of perspective. We should be called upon in several instances to draw attention to errors of this nature were they not entirely voluntary ones, and on the whole permissible. Méryon never pretended that his plates had the cold exactitude of a photograph. When he took his first sketch from below—from the water's edge, for instance—it is evident he placed himself in a position which, if reproduced, would have been unrecognisable to the majority of spectators. He mounts, therefore, to the bank, and with a facility almost unequalled tacks on to his first idea the view which usually struck the passer-by from the parapet. By these two operations he composed a picture which at the same time is a real view. Mr. Haden possesses some very careful drawings of the Towers of Notre Dame: they are inscribed in Méryon's writing, '*Dessins ayant servi pour le Petit Pont. C. M. 1850.*'

1st St. Before the marginal line at the bottom and the initials '*C. M.*' in the upper right corner.

2nd St. Finished, with the initials, but before any lettering, and before the bottom marginal line. Some dry point scratching on the left bottom margin.

3rd St. The same, but with the dry point marks removed.

4th St. With the title and these words, '*Publié par l'Artiste*' written with the needle. The sky is lowered in tone by diagonal downward strokes from right to left.

5th and last St. With the number '2,' the title, '*Le Petit Pont, 1850,*' reinscribed in little capitals, and '*Delâtre imp. Rue St. Jacques, 265.*' Méryon in this state 'reduced what to him seemed the too violent opposition of the black and white by dry point working.'*

h. $9\frac{5}{8}$ in. w. $7\frac{1}{4}$ in.

* The remarks here and elsewhere placed within inverted commas were furnished by Méryon himself to Mr. Burty, when he was compiling the first catalogue of his work.

39. *L'Arcbe du pont Notre-Dame, 1850.*

Underneath the arch of the Bridge are seen the piles which uphold the '*pompe à feu*;' further, the Pont au Change and the towers of the Palace de Justice. This was the first of the series executed by Méryon. He availed himself of the *chambre claire*, but he was obliged to entirely remodel the design which this instrument had furnished him with.

Trial proof, in pure etching. These proofs are very rare: Méryon, finding that they did not express his feelings, destroyed them in almost every instance, whenever he could lay hands upon them.

1st St. With cross-hatching on the under-side of the arch.

2nd St. With, to the left, '*C. Méryon, del. sculp. imp. rue N^e. St. Etienne du Mont 26*'—to the right, '*Paris, 1853.*'

3rd and last St. With the title, '*No. 3,*' in left bottom corner, and the words—which appear in all his last printings—'*A. Delâtre imp. R. St. Jacques 265.*' In the upper angle the initials '*C. M.*' 'Delicate corrections with the burin. The dry point work in the sky, which distinguishes the earlier states, has almost disappeared.'

w. $7\frac{3}{4}$ in. h. 6 in.

40. *La Galerie de Notre-Dame.*

Jackdaws are building in the Gallery. Through the fine Gothic colonnade, as Victor Hugo, in his *Notre-Dame de Paris*, says, 'the eye dwells on a maze of roofs, chimneys, streets, bridges, squares, spaces, and towers; and specially towards the West on the Palais de Justice, settled down on the borders of the river midst its group of towers.'

Trial proof in Mr. Haden's collection (with statement on its face that it was printed by Méryon) before the insertion of the shaded sky above the cumuli, and with the upper of the two jackdaws who fly between the two colonnades almost white. The whole in pure etching.

1st St. The jackdaw is now black. Additional bitings have already lowered the wonderful aerial effect of the trial proof.

2nd St. Finished and with 'C. Méryon, del. sculp. 1853. Imp. rue N^o. St.-Etienne-du-Mont, 26.'

3rd St. With the address which appeared in the last state erased, and in its place the monogram 'C. M.' in the upper left corner; five Jackdaws have been added between the two last columns to the right, and this title, '*la Galerie N^{* * D}.*'

4th and last St. With the number '4,' the address, '*A. Delatre, R. St. Jacques, 265.*' 'Le clocheton de la tourelle qui occupe la partie centrale du fond a été refait.'

We may state here that in all these last, numbered, 'tirages' retouches have been made with the burin. *h.* 11 in. *w.* 6 $\frac{7}{8}$ in.

41. 'THE RUE DES MAUVAIS-GARÇONS.'

Houses built in many courses, and pierced by irregular openings, which are guarded by thick iron bars: one of the houses, which is protected against vehicles by enormous stone struts, bears in large characters above the door the number '12.' Two women pass along, one of whom carries a bundle on her arm. The composition is singularly powerful. It quietly shows that antithesis so often to be met with in the old quarters of great towns, the sun enlivening at certain times the fœtid runnel, and gilding the walls of the unfavourable hovel. This view formed the tail-piece of the first part of the *Eauxfortes sur Paris*.

1st St. Before the verses, with the inscription '*Méryon imp. rue Neuve-Saint-Etienne-du-Mont, 26,*' and with an '*M.*' in dry point on the left hand stone strut.

2nd St. With these verses:—

'<i>Quel mortel habitait En ce gîte si sombre? Qui donc là se cachait Dans la nuit et dans l'ombre?</i>	'<i>Était-ce la vertu Pauvre, silencieuse? Le Crime diras-tu Ou quelqu'âme haineuse.</i>
--	---

*'Ab! ma foi, je l'ignore.
Si tu veux le savoir,
Curieux, vas y voir.
Il en est temps encore.'*

PARIS, Mars . . . LIV.

h. $4\frac{7}{8}$ in. w. $3\frac{7}{8}$ in.

42. *La Tour de l'Horloge.*

The Pont au Change, under an arch of which a loaded barge passes, crosses the composition: to the left the Palais de Justice, whose buildings stretch along the Quai des Orfèvres.

Trial proof in pure etching.

1st St. Before the marginal line at the bottom and before the dry point work in the sky.

2nd St. The plate finished, but before the initials 'C. M.' in the right top corner.

3rd St. With the initials 'C. M.' Mr. Haden has an impression which would appear to come between this and the foregoing state, it having no marginal line.

4th St. With the title and '*publié par l'Artiste,*' and the address of the printer, '*Imp. Aug. Delâtre, R. S. Jacque, 171.*'

5th and last St. With the monogram, the number '5,' and the same title re-engraved in little capitals; the triangular roof of the Tour de l'Horloge, white in the preceding states, is shaded in this.

'The middle distance has been worked up. The old building, which is in course of demolition, affords a passage through its windows to two gleams of light, which, coming from behind, let daylight into the centre of the composition, which in the earlier states was too uniformly black and wanting in interest. In various parts, particularly at the top of the scaffolding, small figures have been added. On the parapet of the bridge many modifications have been made. Lastly, in the right distance, one of the semicircular shops of the Pont Neuf, which was in the way, has been removed so as to allow the clumps of trees on the river bank to be seen to greater advantage.'

An impression of this state in the British Museum bears the words, '*Bon à tirer quinze épreuves, C. M.*' *b.* 10½ in. *w.* 7½ in.

43. *Tourelle, rue de la Tixéranderie, démolie en 1851. C. M.*

Two persons leaning back against an iron railing, point to the tower built at the angle of the Rue du Coq. A Soldier passes on horseback.

1st St. Before the letters '*C. M.*' in the upper right corner.

2nd St. Before the title, and with the initials '*C. M.*'

3rd and last St. With number '6,' the title, and '*A. Delâtre imp. R. St. Jacques, 265.*' 'The upper portion of the vine, which is in the shade, has been worked up.' *h.* $9\frac{3}{8}$ in. *w.* $5\frac{1}{4}$ in.

44. *Saint-Étienne-du-Mont.*

The central portion of the portico of the Church is seen between the buildings (already pulled down) of the ancient College de Montaigu and the angle of the Pantheon.

1st Trial Proof in pure etching, the plate is about $11\frac{1}{4}$ inches high by $6\frac{1}{2}$ wide. In the Rev. J. J. Heywood's Collection.

2nd Trial Proof. The plate reduced in size.

1st St. The plate has been rebitten and touched up with the burin throughout, the initials '*C. M.*' inserted in the right top corner.

2nd St. The workman, who on the bottom stage of the scaffolding reaches out to receive a pole, has his arms erased.

3rd St. In the top corner of the angle of the Pantheon the words, '*St. Ene.-du-Mont.—Bibliothèque Sainte-Genéviève.*'

4th and last St. With the number '7.' The work on the façade of the Church is finished by harmonising the tones. At the top of the picture to the right, the title: '*Saint-Ene.-du-Mont et l'ancien collège de Montaigu,*' this last title being the one to be

applied to the edifice which forms the block on the left, and on which is written beside other notices, '*A. Delâtre, imprimeur taille-douce, eau-forte. R. S. Jacque, 265.*' The workman, before mentioned, has his arms wider apart, and his body fronting the spectator.

N.B.—There is an easily distinguishable copy of this plate in circulation. b. $9\frac{3}{4}$ in. w. $5\frac{1}{8}$ in.

45. *La Pompe Notre-Dame. 1852.**

The Pompe Notre-Dame and its picturesque piles occupy the centre of the composition. On the right one sees the high towers of Notre Dame beyond the houses on the quay.

Trial Proof. The fishing-net left quite white.

1st St. in pure etching. At the bottom, written in reversed lettering, '*C. Méryon, ft. R. N^e.-St.-Etienne-du-Mont, 26.—1852.*'

2nd St. Touched up with the burin throughout, and the inscription of the first state re-written the proper way: '*C. Méryon ft. Imp. R. N^e. St. Etienne du Mont, 26.—1852.*'

3rd St., with these words in addition: '*Publié par l'Artiste. La Pompe Notre-Dame. Imp^e. A. Delâtre, R. St.-Jacques, 176.*'

4th St. The title in capitals, the words '*Publié par l'artiste*' erased, the Number '*8. C. Méryon, D. S.,*' in the upper right corner. The roofs, which are white in the preceding states, are here shaded with dry point.

5th St. Same as preceding, but the word *Méryon* erased save the initial letter. w. 10 in. b. $6\frac{3}{4}$ in.

* The date usually refers to the time when the first sketch from nature was taken.

46. 'THE LITTLE PUMP.' *Méryon. G. M. f. Imp. R. N^e
St.-Etienne-du-Mont, 26.*

Méryon composed this elegant yet spirited fantasy as a frontispiece to the second part of the *Paris Views*. At the top of the composition two dolphins spout water through their nostrils; below, two pipes issuing on either side of the body of the pump, rise in graceful curves, sustain overflowing cups, interlace and form circles in which are the letters '*P. N. D.*' (*Pompe Notre Dame*), and terminate in the form of the head of a swan. The whole forms an oval framework for the following whimsical verses:—

' *C'en est fait
O forfait !
Pauvre pompe
Sans pompe
Il faut mourir !*

' *Mais pour amoirir
Cet arrêt inique
Par un tour bachique
Que ne pompes-tu
En impromptu.*

' *Au lieu d'eau claire
Qu'on n'aime guère
— Du vin
— Bien fin ?—MDCCCLIV.'*

1st St. Before the publication line and various workings. There also exist trial proofs which show that the margin of the copper had not been cleaned.

2nd St. With inscription, and added working on the plate: the pump shaded, rays of light issue from the letters *P. N. D.*, and water flows from the cups. *b. 110 in. w. 80 in.*

47. *Le Pont-Neuf.*

The spectator is supposed to be standing at the water's edge.

Trial proof, in pure etching.

1st St. Before any letters, and before the marginal line at the bottom.

2nd St. With the name and address of the Printer written in an inverse direction. The sky has been effaced, and the houses in the distance are indicated only in pencil.

3rd St. Worked upon with the burin throughout. With publication line, '*C. Méryon del. sculp. 1853—Imp. A. Delâtre, rue de la Bucherie, No. 6.*'

4th St. Same as last state, but with eight verses, of which the first alone need be here reproduced.

*'Ci-gît du vieux Pont Neuf
L'exakte ressemblance,
Tout radoubé de neuf,
Par récente ordonnance. . . .'*

5th St. A trial proof, probably unique. The verses have been rubbed off, and have not yet been replaced by the title, which appears in the following state.

6th St. The chimney of the Mint, as well as the verses, have disappeared. The latter are replaced by the simple title, '*Le Pont-Neuf*,' written with the needle.

7th and last St. With the number '9,' the initials '*C. M.*,' the title re-written in small capitals. The houses, which are seen above the semicircular shops, have been entirely redrawn, and are much smaller.

7¼ in. square.

48. *Le Pont au Change.*

The bridge, above which is seen the roof of the Pompe-à-feu, occupies the middle distance; to the right is the Palais de Justice, beyond the trees on the Quai aux Fleurs.

Trial proof, before the sky, and the bottom and under part of the arches. Mr. Heywood has a trial proof with the Palais de Justice and the bridge only.

1st St. Before the rebiting in the background, and removal of traces of burr.

2nd St. Finished in pure etching. A balloon, bearing on its side the word *Speranza*, rises in the air amid the acclamations of the crowd on the bridge.

3rd St. Worked up throughout with the point, with the publication line, '*C. Méryon, del. sculp. MDCCCLIII. Imp. R. Neuve-St.-Etienne-du-Mont, 26.*'

4th St. With a number of small balloons, borne along by the wind. The monogram '*C. M.*' on the left upper corner, and the title below the plate, '*Le Pont au Change.*'

5th St. One day Méryon gave Mr. Burty a proof of this state before he had put in the birds. In the empty space in the sky he had drawn, with a very finely-pointed pencil, what his fancy, like Hamlet's, saw there: the clouds were formed of the fleshy forms of women recumbent and asleep; over one of them a serpent hung his huge snake-like coils, also combining to form the clouds. Above was depicted one of the Isles of Polynesia, covered with lofty palm-trees. Towards this a chariot, as it might be that of the sun, ascended. A man also threw himself into space; this Méryon gravely said was '*le fort, qui attend le mortel, trop ambitieux.*' Nothing could excel the originality and brightness of these luminous spots in the darkened brain of this poet—acquired, however, only at rare intervals, and rarely taking a form which admitted of their being composed into a harmonious whole.

At the sale of the Niel Collection, a proof of this state, probably a unique trial proof, with the clouds drawn in pencil, but without the foregoing mythological figures, was sold for 102 francs to Holloway and Sons of London.

6th St. All the sky has been taken out. It is now evening, and the crescent of the new moon has been inserted. A flight of albatrosses soar above a flock of wild duck, who scatter themselves in every direction. Méryon was infected, even thus early, with an idea that, at the close of day, eagles and other birds of prey were let loose from the Tuileries, whose threatening flight carried trouble into the peaceful minds of the citizens, and recalled to them the triumph of the coup d'état of 1851. With the title and monogram in the upper left corner.

7th St. With the sky worked up, but before the final title.

8th St. With the number '10'—the monogram 'C. M.' A cloud of air balloons bearing the titles, *Vasco de Gama*, *l'Asmodée*, *le Protée*, *le Saint Elme*, float in every direction.

This etching is one among many in Méryon's works where the air is as full of vitality as the earth, and where both in accord combine a gracefulness very rarely encountered in works of this class.

w. 13, h. 6½ in.

49. *L'Espérance.*

Méryon composed a set of verses which embody his feelings with respect to the foregoing plate. He etched them and struck off a few proofs. They bear as title *L'Espérance*, and are as follows :—

‘ *Léger aérostat, ô divine Espérance,
Comme le frêle esquif que le houle balance
Au souffle nonchalant des paisibles autans
Pars, et dans les vapeurs que promènent les vents,
Découvre-toi parfois à nos regards avides
Sur le fond bleu du ciel, dans les régions placides,
Où d'un riche soleil les rayons féconds
Tracent en lignes d'or tous les rêves brillants
D'un douteux avenir . . .
Mais, ô triste rêveur, pourquoi dans les nuages
Te promener ainsi ? . . .
Reviens, reviens, à terre . . .
Crains de tenter du Sort le caprice bizarre . . .
Puisqu'un Destin nouveau t'a mis la pointe en main,
T'a fait passer graveur de drop fièle marin,
Vas ! que sur l'endroit noir qui recouvre ton cuivre
Ta main laisse après toi le remous qui doit suivre
Tout esquif passager sur l'orageuse mer
Qu'on appelle le Vie, océan dur, amer,
Où trop souvent, hélas ! fallacieux mirage,
L'espoir qui nous leurrait va mourir au rivage.*

C. M., Mars MDCCCLIV.

Méryon made a few unimportant variations in the foregoing, which might be said to constitute a second state did they occur in a picture, and not in what only takes the place of a printed document.

h. 2½ in. w. 5 in.

50. *La Morgue*, 1850.

This etching is one of Méryon's most powerful works—one in which is most eminently visible his power of infilling poetry and picturesqueness into the most uninteresting scene. It need hardly here be mentioned that the Morgue is the building to which are taken all the corpses found in the highways, in the river, and in untenanted houses. The old building had nothing remarkable in itself; but Méryon has imparted to it an imperishable character, by his rigid drawing of the principal lines, his potent contrasts of light and shade, and by the addition of a drama of the most realistic character. How full of mystery are the three figures,—the corpse just dragged from the river, the woman overcome with despair, the sobbing child! From a technical point of view, too, this plate is a chef d'œuvre,—the copper has been attacked by the needle with a sureness of hand, and the plate has been bitten with a freedom and certainty of success which is most remarkable. Everything throughout the work is powerful and expressive, and leaves nothing to be desired.

1st trial proof, in pure etching. The Sergent-de-ville, who points to the building—the group of lookers-on—the corpse which is being carried along—the smoke which issues from the chimneys—are indicated but not modelled.

2nd trial proof. Before any lettering. Before the marginal line is finished at the top left corner, and with a white spot left behind the man who stands on the parapet.

1st St. Finished before any lettering.

2nd St. To the left, '*C. Méryon del. sculp. MDCCCLIV.*' To the right, '*Imp. Rue Neuve-St.-Etienne-du-Mont, No. 26.*'

3rd St. The number 11, the monogram '*C. M.*', corrections made in the drawing of the corpse. Sign-boards posted up on the buildings, '*Hôtel des Trois-Balances. Sabra, dentiste du peuple.*' '*Mots dans la consonnance ou la secrète signification,*' wrote Méryon, '*semble s'harmoniser avec ces lieux d'un caractère plein d'austérité.*'

4th St. Before destroying this plate, Méryon added yet this inscription to the house lowest down in the picture, '*Imagerie, religieuse, exportation.*'

h. 9 $\frac{1}{8}$ in. w. 8 $\frac{1}{8}$ in.

51. *L'Hôtellerie de la Mort.*

Méryon engraved on two small plates, from which he printed a few proofs in two colours, the following stanzas, which are imbued with a profound melancholy and a considerable amount of eloquence. They refer to the foregoing plate of the Morgue.

*Venez, voyez, passants !
A ses pauvres enfants
En mère charitable,
La Ville de Paris
Donne en tous temps gratis,
Et le lit et la table.*

*Regardez sans pâlir
Ces faces impassibles,
Souriantes, terribles,
Enigmes d'avenir . . .*

*Ici la Mort couvie
Tous ceux que, par destin,
Couchent sur les chemins
Amour, Misère, Envie.*

*Passants, passants, priez
Pour tous les trépassés
Qu'à la Mort envieuse*

*Amène sans tarir
La ville du Plaisir,
En ce monde fameuse !
. . . .*

*Mais qui sait si la Mort,
Sous son masque sévère,
Ne nous cache du Sort
Quelque riant mystère ?*

*Qui sait si la Douleur,
En soulevant son voile
Du terme du labeur
Ne nous montre l'étoile ?*

*Allez, pauvres humains,
Creusez, fouillez la terre
De vos pieds, de vos mains !
Il faut à la Misère
Chaque jour sa pain-noir.' . .*

h. 4 $\frac{7}{8}$ in. w. 1 $\frac{3}{8}$ in.

52. *L'Abside de Notre Dame de Paris.*

The towers of the Cathedral, seen from the foot of the Pont de la Tournelle, dominate the nave and its buttresses. To the left the three arches of the Pont aux Choux span the river, and beyond are seen the ancient buildings of the Hôtel Dieu. This view of Notre Dame is strikingly majestic. The Cathedral, which inspired a poet to write one of the most beautiful works of our generation, appears to have exercised a great influence over Méryon's dreamy spirit, and to it we owe his loveliest plate. It is also the one which has called for the exercise of the greatest amount of knowledge of drawing, of composition, and of taste. For it must be remembered that photography had not then placed in the hands of artists reductions of views, whereby they could obtain either tracings or valuable hints. Note well how Méryon has preserved in his drawing of this Gothic building all the vastness and elegance of proportion which are the characteristic types of that branch of French architecture. Méryon wrote on a few of the early proofs of this plate, one of which is in Mr. J. Fisher's Collection, the following lines :—

*'O toi dégustateur de tout morceau gothique
Vois ici de Paris la noble basilique
Nos Rois, grands et dévôts, ont voulu la bâtir.
Pour témoigner au maître un profond repentir.
Quoique bien grand, hélas! on la dit trop petite
De nos moindres pécheurs pour contenir l'élite.'*

1st trial proof. Before the sky and the buildings of the Hôtel Dieu on the left. A variation of this is in Mr. Heywood's Collection.

2nd trial proof. Before the completion of the upper marginal line and the sky to the right.

1st St. Completed, but still before additions in dry point to the sky to the right, and with marks of the vice on the margin.

2nd St. The plate cleaned, and the publication line, 'C.

Méryon, del. sculp. MDCCCLIV. Imp. Rue neuve St. Etienne du Mont 26.'

3rd St. Same as last state, but with the title written with the needle.

4th St. With the number '12,' the monogram 'C. M.' The title rewritten in small capitals, followed by the date, '1853.'

5th St. With '*Méryon, del. sculp.*' in the upper left angle.
w. 11½ in. h. 6 in.

53. *Le Tombeau de Molière.*

We have failed to discover what idea possessed Méryon in choosing, as a tail-piece to the set of views of Paris, the tomb at Père la Chaise of the great satirist, Molière. On a plinth which sustains a flaming urn is placed the name '*Molière.*' Beneath, the galley, which Paris has taken for her heraldic arms, appears as a seal on the knot of the crown of laurels with which this enigmatical but suggestive composition is surrounded.

Trial proof on the same copper as the 'Old Gate of the Palais de Justice' (No. 33).

1st and only State. With the title and publication line, '*C. Méryon, f^t. MDCCCLIV. Imp. R. N^e. St. Etienne du Mont, N^o. 26.*'

The copperplate was given by Méryon to his printer, A. Delâtre, and is in existence. w. 2¼ in. h. 2¾ in.

DIVISION No. III.

Isolated Views of Paris, Souvenirs of Travels to Bourges, New Zealand, and the Antipodes.

54. *Estampes anciennes, Rochoux, Quai de l'Horloge, No. 19.*

This charming book-plate was etched for M. Rochoux, the printfeller, in two colours, red and black, by means of two coppers. In the upper portion the Seine and Marne are seated, with their backs to the Gothic doorway of the Palais de Justice; in the lower part is the equestrian statue of Henri IV. on the platform of the Pont Neuf.

1st trial proof, in pure etching. The lamp is placed on a white stand.

2nd trial proof. The lamp stands out against the shadow of the arch of the bridge, which is modelled.

1st St. The lamp is replaced by the galley, symbolical of the City of Paris.

2nd St. The cables, which form a sort of framework for the composition, are knotted at the lower angles. *w.* $4\frac{7}{8}$ in. *h.* $3\frac{7}{8}$ in.

55. *Tourelle, Rue de l'École-de-Médecine 22, Paris.*

Trial proof, in pure etching. Before the sky and before the words '*Fiat lux*' on the book.

1st St. Before the word '*Mabat*.'

2nd St. Before the two women seated in front of a laundress's cart.

3rd St. Still no sky. The upper boundary line is curved in the middle, and in the arch are the monogram '*C. M.*' and the words '*Innocence opprimée*' beneath the figure of a child, who hides her face and whose wings have been pulled off. Lower still, *LA VÉRITÉ* descends from heaven, holding a book whose pages bear these words, '*Fiat lux*;' whilst '*LA JUSTICE*,' enveloped in clouds, lets fall her scales and sword. In the street below a hurried crowd follow their occupation, two masons standing on a house-top above appearing to see the vision. Mr. Haden has a proof of this state numbered 3, and dated 31 Mars. 61.

4th St. has these words in the lower margin: '*Tourelle dite de Marat. Sainte, inviolable Vérité, divin flambeau de l'âme; quand le chaos est sur la terre, tu descends des cieux pour éclairer les hommes, et régler les décrets de la stricte Justice.*'

5th St. The allegorical figures have been erased, but the two birds which replace them have not yet been inserted.

6th St. The legend which appears in the 4th state has been erased and a sky inserted, the title printed below, and '*Imp. Reuon, r. Montfaucon 1, Paris.*'

7th St. Two birds and the monogram in the sky; the title, the date, '*MDCCCLXI.*,' and '*Gazette des Beaux-Arts.*'

h. $8\frac{1}{4}$ in. w. 7 in.

Mr. Haden has the original sketch for this etching and a most careful study for the final of the Turret. He has also an impression in which the clouds are worked up in pencil, and one of them is formed into the head of Charlotte Corday. It bears a date in Méryon's writing, '*27 Juin.*' It was in the house with the turret that Marat was assassinated.

56. *Rue de Chantres, Paris*, MDCCCLXII.

1st St., in pure etching, before the sky, the birds in the air, and the animal at the top of the belfry spire of Notre Dame.

2nd St. Before the margin has been cleaned, and before the bells which ornament the top.

3rd St. Finished, with two bells and the letters 'J. B.' in an arch at the top, but before any lettering.

4th St. With the title and these addresses: '*Chez Rochoux, Quai de l'Horloge 19. Pierron, imp. r. Montfaucon 1.*'

This plate was destroyed after one hundred impressions had been taken off. A proof was hung in the Salon of 1863, but without attracting the attention of the Jury, any more than had any of Méryon's previous exhibits.

h. $11\frac{3}{4}$ in. *w.* $5\frac{7}{8}$ in.

57. CARVED DOORWAY TO AN OLD HOUSE AT BOURGES.

This plate was etched in 1851—that is to say, at the outset of Méryon's career—and is of very delicate workmanship. Very few impressions were ever taken from it.

Mr. Haden saw Méryon at work on this etching in 1864. He had it fixed upright on an easel, and was delving upward strokes in it with the burin.

1st St. In pure etching, before subsequent working on the left.

2nd St. With working on the left. *h.* $6\frac{5}{8}$ in. *w.* $4\frac{5}{8}$ in.

58. *La Rue des Toiles, Bourges.*

A dark and winding street, whose houses are in the purest 14th and 15th century styles.

Trial proof, in pure etching.

1st St. With 'C. M. del. sculp. 1853,' and the address, 'Rue N^e. St.-Etienne-du-Mont, 26.' To the left is seen a dog scratching up some filth, and the date '1853' has been placed on a chimney to the right.

2nd St. The name and address and the dog are effaced.

3rd St. In the place of the dog, a young soldier, in the costume of the Middle Ages, talks with two women.

4th St. With the title.

The copperplate was given by Méryon to his printer, Delâtre, who struck off a series of impressions for Mr. Woodward, for the *Fine Arts Review*.

The proof which Méryon sent to the Salon in 1853 was rejected by the Jury.

Méryon wrote to Mr. Burty *à propos* of this etching, which is so thoroughly invested with the spirit of the Middle Ages,—'All the upper portions of the houses are true to nature; the lower parts had, however, been so disfigured by modern restorations, that I obtained from other quarters of the town details which would best accord with the upper stories.' *h.* 8½ in. *w.* 4¾ in.

59. *Ancienne Habitation à Bourges.*

The angle of this house—built, it is said, by a musician who had made his fortune—is formed by a threefold pillar carved in the form of a flageolet. A boy blows a trumpet near to two nuns who are talking to a priest.

Trial proof, in pure etching, before any trace of dry point work.

1st St. Before the initials 'C. M.' on the ground to the left. The distance between the plate-mark measures—in width, $5\frac{7}{8}$ in., height, $10\frac{7}{8}$ in.

2nd St. The front of the two last houses has been covered with a vinestock.

4th St. With the title, and in this condition published in the *Gazette des Beaux-Arts*, after an edition (a 3rd State) had been struck off on Dutch paper for the subscribers to the work.

h. $9\frac{1}{2}$ in. *w.* $5\frac{1}{2}$ in.

60. *Le Pilote de Tonga.*

On the inner side of a frame (in the upper angles of which can be read the initials 'T. T.', standing for the words '*Tonga-Tabou*') is written in red and black lettering this song, imitative of the islanders of New Zealand:—

'*Nous partions de Tonga sur un navire de guerre; vient le pilote dans la frêle pirogue. Il est presque complètement nu. Fort et agile, en un saut il est à bord; il va droit au commandant et le salue dignement. Le navire ouvre ses voiles au vent; vivement poussé par la brise qui les gonfle, il donne dans l'étroite et dangereuse passe! Debout sur un banc de quart, la tête haute, l'œil attentif, l'habile pilote indique de geste la route de navire qui se joue dans les récifs! Son attitude est noble et fière: tout chez lui dénote l'assurance. Sa large poitrine, de teinte basanée, brille au soleil comme un bouclier d'airain, ses longs cheveux flottent au vent . . . A bord tout se tait; officiers et matelots l'admirent en silence . . . Et le navire marche, marche toujours. . . . Mais le voie s'agrandit . . . Déjà la houle de large clapote sous la proue . . . Hourra, vaillant pilote, hourra!—Le passe est franche—Poursuis ta course, ô beau navire. devant nous s'ouvre l'Océan. A toi, merci, pilote de Tonga!*' . . .

This song, composed in prose, after the manner of the inhabitants of New Zealand, was intended as a preface to a series of souvenirs of the voyage of the corvette *Rhine*, which Méryon intended to illustrate. But the Minister of the Marine would not give him the commission, spite of the endeavours of Commander Bérard, Vice-Admiral under the Empire. The plates which Méryon completed, were badly received by the public, accustomed as they were to see his talents employed in the reproduction of the picturesque spots of Paris. Their execution, on which he brought to bear even more than his ordinary pains, upset his brain and hastened his return to the hospital at Charenton.

1st St. The edges of the work are unfinished.

2nd St. With '*Souvenir de Voyage*, MDCCCXLI—VI. à Delâtre, imp. rue F. St. Jacques N. 81.' h. 8 in. w. 5 $\frac{3}{4}$ in.

61. *Le Malingue cryptogame.*

'One day' (so wrote Méryon to Mr. Burty after having read the notice of his work in the *Gazette des Beaux-Arts*), 'in one of the walks which I used to take in order to pass the time at the end of our sojourn at Akaroa, where we were placed to protect the French whalers, I saw in the corner of a wood of lofty forest trees this poor little fungus. Its ephemeral existence probably only dated back to the morning which had followed a rainy night. Distorted in form and pinched and puny from its birth, I could not but pity it. It seemed to me so entirely typical of the inclemency, and at the same time the whimsicality, of an incomplete and sickly creation, that I could not deny it a corner in my "*souvenirs de voyage*," and so I drew it carefully, intending some time or other to introduce it into one of my Akaroa subjects.'

1st St. In pure etching.

2nd St. With the monogram 'C. M.' sometimes in red, sometimes in black.

3rd St. With the ferns for a background; the title, 'N. Z. MDCCCXLV.' monogram in red, and beneath 'MDCCCXLV.' and 'P. Pierron imp.'

This plate, etched on copper, only gave off a few impressions.

h. $2\frac{7}{8}$ in. *w.* $2\frac{1}{4}$ in.

62. *Head of a New Holland Dog.*

This little, but very expressive etching, was engraved on aluminium. It has been reproduced in facsimile in a book which abounds in reminiscences of the country in which Méryon passed so happy a time. The work is entitled, *Quatre Années en Océanie. Histoire naturelle de l'Homme et des Sociétés qu'il organise. Mœurs et costumes de certaines Papous Australiens; Anatomie et physiologie du plus arrière des Noirs, par A. E. Foley. Paris: T. B. Baillière et Fils, 1876.*

Mr. A. E. Foley, retired Naval Lieutenant, but now a Doctor, in speaking of the illustration at the end of the volume (vol. ii. p. 262), says:—‘Tête d’un chien sauvage de l’Australie orientale, dessinée d’après une eau-forte qu’a faite mon défunt ami Charles Méryon, ancien officier de marine.’

1st St. The locks of hair are less marked, and the muzzle is less finely drawn than in the 2nd State. h. $2\frac{3}{4}$ in. w. $2\frac{3}{8}$ in.

63. *Voyage de la Corvette ‘Le Rbin’—Nouvelle Zélande. Greniers indigènes et habitations à Akaroa (Presqu’île de Banks), 1845.*

The natives—men, women, and children—welcome a European. In the distance, to the right, stretch a forest and swelling hills.

1st St. In pure etching, before the sky.

2nd St. With the sky drawn in dry point.

3rd St. Before the monogram ‘C. M.’ and the title.

4th St. With the address of the printer, A. Delâtre.

A proof was exhibited at the Salon in 1865. This and the following copper were etched in 1860. w. $9\frac{1}{2}$ in. h. $5\frac{1}{2}$ in.

64. *Voyage de la Corvette 'Le Rbin'—Nouvelle Calédonie.
Grand Case indigène sur le chemin de Ballorde à
Poëpo, 1845.*

A woman carrying on her head a basket of fruit, and a boy holding in his hands a large fish, are directing their steps towards a group of natives assembled before a hut.

1st St. In pure etching. The ground to the right of the plate nearly white.

2nd St. Before the monogram 'C. M.' in the sky or the marginal line at the top.

3rd St. Before the address of 'A. Delâtre, imp. rue Saint Jacques 245.'

4th St. With the title and address. w. $9\frac{3}{8}$ in. h. $5\frac{5}{8}$ in.

65. *Voyage du 'Rbin.' Océanie, Ilots à Uvea (Wallis). Pêche
aux Palmes, 1845.*

Savages, immersed in the water to their middle, are fishing.

1st St. In pure etching, before the sky.

2nd St. Before the marginal line completed and the cross lines in the sky.

3rd St. Finished, but before the title and before 'C. M. del. et sculp. 1863.'

4th St. With the address of 'Pierron imp. r. Montfaucon 1.' w. $13\frac{1}{4}$ in. h. $6\frac{1}{4}$ in.

66. *Nouvelle Zélande. Presqu'île de Banks, 1845. Pointe dite des Charbonniers à Akaroa. Pêche à la Seine.*

Fishing in a creek overhung by barren mountains.

1st St. In pure etching.

2nd St. With two boats alongside the shore.

3rd St. With one boat only, and with the address of the printer Pierron (as in No. 65), and the title. An impression of this state was exhibited in the Salon in 1864. *w.* $12\frac{5}{8}$ in. *h.* 6 in.

67. *Diverses pièces gravées. Collecte, gain, butin de course et de chasse, faits au mouillage et pendant le voyage à la Nouvelle Zélande, accompli de MDCCCLII. à MDCCCXLVI. par le Navire Rhin sous les ordres de M. le Capitaine de Vaisseau (mort Contre-amiral en 1852), A. Bérard, Commandant la station à Akaroa, presqu'île de Banks, 1866.*

Trial proof. In pure etching, simply in outline.

1st St. The principal frame is still empty.

2nd St. With an indication in outline of the smaller frames, in which one reads in the following (3rd) state to the left '*Uvea, les Mulgraves, Tonga;*' and to the right '*Ballade, Taïti, Onecke.*'

4th and last St. With the address '*Paris, C. M. Imp. rue Duperré 20;*' the whole forming the cover in which he fold the small etchings relative to his recollections of travel which follow.

w. $9\frac{1}{2}$ in. *h.* 6 in.

68. *Nouvelle Zélande. Presqu'île de Banks. Etat de la petite colonie française d'Akaroa vers 1845. Voyage du Rhin la chaumière du colon vieux soldat à Akaroa, N^e. Zélande, 1845.*

Trial proof in pure etching, before the clouds and the work on the mountains in the distance.

1st St. Before the lettering. A proof in Mr. Haden's collection has '7 Mai 66' in Méryon's writing.

2nd St. With the title and the publication line—'C. M. del. Sculp. 1865,' 'Pierron imp. rue Montfaucon,' which will be found in the last state of all this series. h. $3\frac{1}{8}$ in. w. 3 in.

69. *Pré-volant des Iles Mulgraves Océanie.*

1st St. Before the title at the top.

2nd St. With these words, 'La Harpe Oasienne.' On an impression of this state in Mr. Burty's collection is written, in Méryon's handwriting, that he had only printed off 20 impressions.

3rd St. With the letter 'I,' or the No. 'I,' on the waves.

4th St. With the word 'Rebus' and the title.

h. $5\frac{3}{4}$ in. w. $3\frac{1}{8}$ in.

70. *Petit Prince Dito (Ballade Nell. Cal.)*.1st St. With the word '*Fantasia*.'

2nd St. With a ballad, which, however, has no rational interpretation, and with the publication line, '*C. M. f^{te}. Paris, Février, 1864, Pierron imp. Paris*. Méryon represented the Prince as a savage, his head enclosed in a head-dress, or rather an enormous mask, playing the flute and riding on a restive horse.

h. $6\frac{3}{4}$ in. *w.* $5\frac{1}{8}$ in.

71. *A Monsieur Eugène Bléry*.

*'A vous, Bléry, mon maître,
Qui m'avez fait connaître
Les secrets de votre art,*

* * * *

*Ma muse adolescente
De son unique avoir
Veut offrir le premice.'*

It is not necessary to further transcribe the sixteen verses which compose this effusion.

Mr. Eugène Bléry, who was born at Fontainebleau in 1805, has won several medals, and was decorated in 1846 for his painting and engraving. He has been a continuous exhibitor of landscapes, and studies of trees and plants, drawn or etched after nature. The forest of Fontainebleau, the neighbourhoods of Senlis and Cernay, having furnished him with the majority of his subjects. He seems to have studied the manner of J. T. Boissieu.

The plate has the publication line, '*C. Méryon f^{te}. Imp. rue N^e. 8^e. Etienne du Mont, 26.*'

h. 5 in. *w.* $2\frac{3}{4}$ in.

72. *La Loi Lunaire.*

The *Loi Lunaire* was one of the first of the productions which showed to Méryon's friends his mental derangement, more, perhaps, by the importance which he himself attached to it than by the ideas which it disclosed. He therein drew an upright box, or rather coffin, in which he proposed that man and wife should sleep upright: his notion being that a horizontal position and the luxury of a bed weakened both mind and body. The general composition of the plate is, notwithstanding, characteristic and powerful.

1st St. Before the inscription in the inner frame.

2nd St. With the inscription, the signature, and the publication line, '*C. M. imp. r. Dupétre 20, Paris: D. 66.*'

h. $9\frac{3}{8}$ in. *w.* $6\frac{3}{8}$ in.

73. *A second plate of this Subject, on a smaller scale, and varying in many particulars.*

Only State. In the left top corner the monogram, below to the left, '*C. M. imp. r. Dupétre 20;*' to the right, '*Paris: Dr. 66.*'

h. $4\frac{4}{8}$ in. *w.* $3\frac{3}{8}$ in.

74. *La Loi Solaire.*

The sun's rays shine from behind, and at the lower angles of a tablet. Below an antique lamp is placed. On the tablet are the following singular words in red and black :—

*Si j'étais
Empereur ou Roi
De quelque puissant état
(Ce que je ne voudrais ni ne pouvais être) ;—
Vu que les Grandes Cités ne fait enfantées
Que par la Paresse, l'Avarice, la Crainte,
la Luxure, et autres mauvaises passions; je fe-
rais élaborée une loi, déterminant d'une manière, aussi
précise que possible, l'espace de terrain, avec ou
sans culture, forcément adjoint à toute habitation
de capacité voulue, pour un nombre donné de créatures
humaines; de telle sorte que l'Air et le Soleil.
Ces deux principes essentiels de la Vie, puis-
sent toujours y être largement répartis.
Cette loi; source de tout bien matériel
et conséquemment moral, s'appellerait
Loi Solaire.*

One state only, signed 'C. Méryon fit. Paris, MDCCCLV.
Imp: R. F. S. Jacques, 81.' h. $4\frac{5}{8}$ in. w. $3\frac{1}{4}$ in.

75 & 76. *Trials for Engraving in Relief, by the aid of which Banknotes may be forged.*

On these trials, of which not more than two or three proofs at the outside were taken, on a black ground are, the word 'France,' a fragment of an Etruscan frieze, a head of a woman, and growing plants.

1ft St. Before a sort of reversed D.

77 & 78. *Rebuses. Ci-gît la Vendetta Surannée, et Béranger ne fut véritablement fort, car il n'eut jamais la clef des chants.*

77. On a block of stone is drawn a woman with a tub in front of her. She washes with a sponge the letter 'D.' The block rests on the letters 'ANNÉE,' and above is another block, shaped like an anvil, on which is placed a sledge-hammer. The whole is enclosed by a circle, round which is the date 'MDCCCLXIII,' and below in red the word '*Rebus.*' The publication line is '*C. M. fecit. Pierron, imp., r. Montfaucon, 1.*'

h. 3 in. w. 3 in.

78. A bird, some verses, broken columns—a table with bottles and glasses and the inscription '*Restaurateur en renom—Du Palais Royal*'—a fort seen from above with the inscription '*Pays des Poulardes*'—a barrel labelled '*Pièce de Salaison*'—a bather—the cross-bar of an anchor erect, surmounted by a wreath, and a key forming a monogram.

The titles, '*Chants mystiques et maritimes—Chants nationaux—Chant religieux, chants guerriers, Marseillaise—Chants populaires Elyséens, Virgile, Homère.*'

'*C. M. fecit 1863—chez Rochaux, Quai de l'Horloge 19; imp. Pierron, r. Montfaucon.*'

h. 12 in. w. 5 $\frac{7}{8}$ in.

There is but little to remark upon these rebuses. They do not date from his last years, and consequently they show with what singular distractions he varied his more serious work.

There is a first state of each before the publication line has been engraved with the burin.

79. *Design for a frame for the Portrait of a Printer, epitomising in an allegorical manner the history of the invention and progress of Printing.*

The series of states of this etching, which is of but little interest from a purely artistic point of view, is, in a manner, infinite. For a whole month Méryon, who lived near Mr. Burty, brought him nearly every morning a fresh proof. The frame was intended to contain the portrait of a printer and bookseller at Fontenay, Vendée, M. Guéraud; it was ordered by an amateur, also a Vendean, and a well-known man of letters, M. Benjamin Fillon.

The following are the principal remarks on the states, of which we cannot give all, especially as the etching is never likely to be thought of much value:—

1st St. In pure etching.

2nd St. Before the inner frame on the middle of the copper has been cut out.

3rd St. Before the titles on the back of the volumes.

4th St. With a *Lynx*, in the lower portion of the plate, upholding the book of the Code and the Laws.

5th St. The *Lynx* has been effaced.

6th St. The *Lynx* has been replaced by a sword placed before the book. Méryon's name to the right has been replaced by the name of the printer '*A. Beillet*.'

7th St. On the back of one of the books are seen the words '*bains froids*.'

8th St. Printed with a second plate in the centre, showing the portrait of M. Guéraud.

h. $6\frac{1}{2}$ in. *w.* $5\frac{3}{8}$ in.

80. *Frontispiece for a Catalogue of the Works of the Engraver, Thomas de Léu.*

M. Thomas Arnouldet, at that time attached to the Cabinet des Estampes, was about to publish the catalogue of a draughtsman and engraver, Thomas de Léu, a delicate and learned workman, born at Paris about 1570, to whom we owe the portraits of many of the celebrated personages of his time. He obtained from Méryon this etching, the allegorical meaning of which is very obscure.

A man of emaciated appearance is seated at the foot of a tree; he is sniffed at by a wolf, and a serpent crawls at his feet. He appears to be blinded by a ray which is reflected from a mirror held by a woman who stands in front of him. A fountain, in the style of the French Renaissance, serves as a base to a frame, in which one reads the words, '*Thomas de Léu. Essai du Catalogue de son œuvre, précédé d'une notice historique par Thomas Arnouldet.*' On scrolls are the date '1579,' and the names of the personages whose portraits Thomas de Léu has reproduced,—'*Bourbon, Lorraine, Montmorency*,' also '1614' and '*Briffon, Montaigne, Passeret*,' then '*Portraits*' and '*P. de Brach, Lasphaise, Rouillard, Baugrand, Legagneur, W. Raleigh*;' on the fountain, '*Paris, MDCCCLVI.*' and on little frames the names of the artists whose pictures Thomas de Léu reproduced,—'*Fournier, les Quesnel, Ant-Caron, T. Rabel, les Dumonstier, T. Bunel.*'

1st trial proof. Pure etching, in line.

2nd St. The folds of the draperies are more defined.

3rd St. Background is shaded with horizontal lines.

4th St. The body of the man is modelled, except the arms: a good deal of work is still wanting to complete the fountain. All these trial proofs are before any lettering. This lettering, as well as that of a large number of the etchings which he either made or retouched after his return from the hospital at Charenton, were not written in by him, although he was an adept at handling the burin, in little strokes. He told me that he had them done by an artist who was especially good at this work, but he never told me the name.

1st St. Entirely finished. The entire plate has been worked up by the burin. Méryon in the second period of his work,

that is, in all plates executed after the '*Rue Pirouette aux Halles*,' deepened and widened the lines with an excessively sharp burin; and as a consequence he hardly ever rebite his plates. I have, however, seen him several times rebite small parts of a copper, oftentimes five or six consecutive times, with extreme patience, in order to obtain a richer tone than the brilliant but dry tone which is imparted by the burin.

2nd St. With '*C. M. Del. et Sculp. 1866. Imp. Pierron rue Montfaucon 1, Paris.*

The copper-plate is in existence.

h. $6\frac{1}{8}$ in. *w.* $4\frac{1}{4}$ in.

81. *Vue de l'ancien Louvre du Côté de la Seine en 1651.*

A large plate etched after a painting by Zeeman in the Louvre.

Trial proof in pure etching.

1st St. Finished in a manner, and in this state delivered by Méryon to the Print-room of the Louvre. Before any Letters.

2nd St. With the title.

The plate is in existence in the Print-room of the Louvre.

h. $10\frac{5}{8}$ in. *w.* $6\frac{1}{2}$ in.

82. *Le Ministère de la Marine.*

Trial proof, in pure etching, before the clouds.

1st St. With the drawings of boats, which float in the sky, but before the fabre thrown to the ground in the street.

2nd St. With the figures and boats in the sky, the sword on the ground, and the monogram 'C. M.' in the centre of the lower margin.

3rd St. With the title and the address of 'A. Gadart, imprimeur éditeur.'

The plate was published by the French Etching Club, and is in existence. h. $6\frac{1}{2}$ in. w. $5\frac{3}{4}$ in.

83. *Collège Henri IV.*

This large plate was a commission from Méryon's two old friends, Messieurs Philipon and Salicis, and is still their property. A considerable portion of it is fantastically conceived, and is easily distinguished from the remainder, which is most faithfully exact. Mr. Burty once had in his possession sketches of several portions of the subject, which had been drawn in small fragments, and then pieced together.

Méryon wrote a long descriptive letter anent his extraordinary production. It appeared in 1864 in the journal *L'Union des Arts*. The following are characteristic extracts from it, and relate to the first state of the plate:—

'Toute la partie gauche de ma gravure est occupée par une suite de personnages glissant ou patinant. Qu'il me soit permis de dire que maintenant que j'ai fait une assez dure expérience de la vie, je considère cette pratique comme fort importante pour les jeunes gens. . . . Le trois petits personnages le plus à gauche causent ou discutent . . . Suivant l'importance de la pensée que j'y ai attaché, la figure qui représente la Générosité est beaucoup plus grande que les autres. J'ai pris en outre cette licence de supposer de la glace, suivant une partie

de le façade du premier plan, quoique près de-là les arbres soient garnis des leurs feuilles.'

In a first state, which he called '*réservé, et tiré à 40 épreuves,*' Méryon had connected fantasy with reality, by placing in the sky, contiguous to the college buildings, certain remembrances of his travels, of which this was his explanation:—

' Cette sorte de triangle ou secteur placé au-dessus des deux divinités marines, d'où s'épand la lumière sur toute la composition fantastique, peut rappeler le triangle mystique et même cet instrument, muni de ce qu'on appelle grand et petit miroir, à l'aide desquels les navigateurs déterminent leur position sur le globe. Cette boule noire qui se voit sur le devant de la voile de la première embarcation, est la coiffure, en forme de bonnet de grenadier, d'un masque particulier en usage dans une danse de la Nouvelle-Calédonie. Sur cette même voile se détache un oiseau, les ailes à moitié fermées, qui fond sur quelque proie, à la manière de l'oiseau de mer connu sous le nom commun de fou. A l'aplomb de cet oiseau, sur le plate forme de la pirogue, posé obliquement sur un foyer d'où l'échappe de la fumée, le pot ou marmite sphérique où ces naturels font cuire le produit de leur pêche. Dans le coin de gauche, monts, habitans, champs cultivés, petits personnages dont on distingue plusieurs sur le sommet du pic, viaduc lointain avec train, sont allusion aux péripéties des voyages. . . '

In an early impression in the collection of Mr. Haden the '*Boule noire*' has not yet been inserted, nor in the left upper corner are there any of the '*monts, champs cultivés,*' &c. The plate is bare of anything to the left of the large tower and the line of buildings beneath it; the sky, too, is unfinished, and has not yet received its '*sorte de triangle.*'

2nd St. Méryon, after having completed the left portion of the sky, inscribed on the right lower margin of the plate a long, explanatory notice, which it is hardly necessary to set out here.

3rd St., of which ten impressions were taken off. On the sea is to be seen a small steamboat, and in the centre the monogram, '*C. M.*'

About seventy impressions in all of the foregoing states having been taken off, Méryon erased the unnatural part of the work, and finished his plate from nature, but it must needs be said with the result of making it very heavy. This is what he wrote as to the change:—

' Dans cette pièce, reproduction textuelle et minutieuse de la réalité, j'ai apposé au milieu du trait supérieur deux médaillons

portant les effigies des deux souverains sous l'invocation desquels est placé le Lycée (Henri IV. et Napoléon III. en statues équestres). Entre ces médaillons, une tablette sur laquelle on lit la devise latine par laquelle je me suis proposé de résumer le pensée qui avait présidé à mon œuvre.

‘ Dans cet état, le fond est en tous points gravé avec une précision allant presque jusqu’à la minutie. Je citerai, vers le centre du collège, à la façade du corps de logis mitoyen donnant sur une des cours, un cadran solaire en pierre, l’élevant sur le toit ; dans le coin à gauche, une partie de Saint-Etienne du Mont et de l’Ecole polytechnique ; dans l’angle en haut et à droite, Saint-Médard ; tout-à-fait à la limite du coin de gauche, le pavillon d’entrée, sur le quai, de l’entrepôt des vins ; au-dessous du médaillon de droite, la prison de Sainte-Pélagie, où l’on peut distinguer les guérites des factionnaires, et sur les crêtes des toits, les petites voies de pierre qui les relient. A l’aplomb encore de ce médaillon, vers le centre, en partie dans l’ombre, l’entrée de la rue Copeau, où l’on aperçoit sur le pavé quelques passants.

‘ Usant de mon droit d’auteur pour cette pièce, j’ai indiqué par mes initiales C. et M. (avec une petite croix entre les deux lettres) une maison, Rue Saint-Etienne du Mont, 26, que j’ai habitée pendant un assez long laps de temps, où j’ai fait ma suite intitulée ‘Eaux-fortes sur Paris.’ A proximité, une autre où j’ai connu un peu, ou plutôt vu et entendu quelquefois une jeune fille dont je m’étais inconsidérément épris à cause surtout de sa fort gracieuse voix, laquelle me mit plus d’une fois à la torture, et qui eut une assez grande influence sur certains événements de ma vie, mais influence plutôt, hélas ! néfaste.’

This state bore the inscription, ‘Vu à vol d’oiseau du Collège Henri IV. ou Lycée Napoléon.’

4th St. A fresh description, shorter but not much clearer, was engraved in the centre of the lower margin, and in this condition, with the address of the printer, the plate was published.

w. 19 in. h. 11 $\frac{3}{4}$ in.

84. *Bain froid, Chevrier, dit de l'Ecole.*

One of the bathing-sheds on the Seine.

Trial proof, in pure etching, before the sky and the shadows on the baths. In Mr. Haden's collection.

1st St. Copper, $6\frac{3}{4}$ in. *w.* $5\frac{1}{8}$ in. *h.*, before the monogram, 'C. M.'

2nd St. Copper, cut to $5\frac{5}{8}$ in. *w.* $5\frac{1}{8}$ in. *h.* with 'Bain froid, Chevrier,' on a board above the baths.

3rd St. The title, publication line, and monogram. Ten impressions were struck off with a verse, etched on another copper, printed thereon in blue ink.

Mr. Haden has the drawings for this etching, signed 'C. M. 1864.'

DIVISION No. IV.

Portraits.

85. 'PORTRAIT OF MERYON, THREE-QUARTER LENGTH, SEATED BEFORE AN EASEL.'

No impressions of this were kept by Méryon. It was he who informed me of its existence. It was one of his first attempts at *engraving*, and was originally oval in form.

86. 'PORTRAIT OF MONS. DECOURTIVE, SCHOLAR OF MEDICINE, AUTHOR OF "A THESIS ON THE HADSWICK."'

This portrait was etched by Méryon whilst under the influence of Rembrandt. We only know of one proof, and that is cut down.

Méryon has represented his friend three-quarter length, seated, and having near him a violin and chemical utensils. He has a high forehead, flowing locks thrown back, and a penetrating look. The light illumines brightly the left of his face.

The distance from the chin to the top of the hair is about 2 inches.

87. 'PORTRAIT OF M. EUGÈNE BLÉRY, AFTER BUTTERA.'

We are unable to give any particulars of this portrait, having never seen a copy, and only being cognisant that it exists.

88. 'PORTRAIT OF MONS. CASIMIR LECOMTE.'

The initials 'G. B.' are those of the painter, '*Gustave Boulanger*.' This was a facsimile of his drawing.

The portrait of Mons. Casimir Lecomte is three-quarter length. He is represented as seated, the head bare, one of his hands is passed beneath his waistcoat, the other holds his cane and his hat.

1st St. In pure etching, before '*C. Méryon del aqua-forte, 1856, d' après G. B.*'

2nd St. With the inscription. h. $13\frac{3}{8}$ in. w. $10\frac{3}{8}$ in.

89. *Evariste Boulay-Paty.*

This portrait, treated with great care, was etched after a medallion in bronze of the sculptor David of Angers. It was intended to be placed at the commencement of a collection of poetry.

1st St. Before any lettering.

2nd St. Before '*C. M. sc. 1861,*' but with the address, '*Delâtre Imp. r. des Feuillantines à Paris.*'

3rd St. With both monogram and address.

Diameter, $4\frac{1}{4}$ in.

90. *François Viète.*

A portrait copied from a frontispiece of a work written by this celebrated mathematician. It appeared in Nos. 92, 93, and 95, in the second volume of a work published by Monf. Benjamin Fillon, with the title, '*Poitou et Vendée.*' It is almost entirely re-engraved with the burin. It gave a great amount of trouble to Méryon, who was at the time very ill. There are many different trial proofs, and we have only here mentioned the principal.

Trial proof, in pure etching. Before the cloak.

1st St. With the cloak, shaded, and with fantastic figures.

2nd St. With the monogram '*C. M.*,' a roll of manuscript, chessmen, &c., and '*A. Beillet imp.*'

3rd St. Finished, with the lettering as above. It also bears the address, '*A. Beillet, quai de la Tournelle 35, a Paris.*'

h. $7\frac{3}{8}$ in. *w.* $4\frac{1}{4}$ in.

91. *Pierre Nivelles, évêque de Luçon, né à Troyes en 1584, mort à Luçon le 10 Fév. 1660.*

An oval portrait in an allegorical framework. After an old engraving. Etched on tin.

Trial proof, in pure etching.

1st St. Finished, with '*D'après M. L. Imp. A. Beillet, Q. de la Tournelle 35, Paris.*'

h. $6\frac{5}{8}$ in. *w.* $4\frac{1}{4}$ in.

92. *T. Agrippa d'Aubigné.*

A copy, or perhaps rather a free-hand interpretation, of a lithograph portrait, signed Hibert, of this celebrated leader of the Calvinists. The lithograph being after the picture preserved by the Council at Geneva.

1st St. Before any lettering.

2nd St. With the title, '*C. M. d'après H^t. Imp. A. Beillet, Q. de la Tournelle 35, Paris.*'

3rd St. Entirely reworked. The tin—for it was on this material that the picture was engraved—is cut close up to the marginal lines.

h. $4\frac{7}{8}$ in. *w.* 4 in.

93. *Jean Besley, d'après L. Isac, æt. 70, ann. 1642.*

Jean Besley was one of the historians of the province of Poitou.

1st St. Before the margins of the plate were cleaned, before the marginal line, and before a great deal of subsequent work.

2nd St. Before the monogram '*C. M.*'

3rd St. With the monogram and title, '*Jean Besley, 1861, d'après L. Isac. Imp. A. Beillet, Q. de la Tournelle 35.*'

h. $5\frac{5}{8}$ in. *w.* $4\frac{1}{2}$ in.

94. *René de Burdigale, Sr. de Laudonnière, Sablais, d'après Crispin de Pas.*

An oval portrait, in an emblematical frame, after an old engraving.

1st St. In pure etching.

2nd St. Before the initials 'G. M.'

3rd St. With the device, '*Si Dieu me garde, j'iray à fin,*' and the publication line, '*A. Beillet, Imp. Quai de la Tournelle 35, Paris.*'

h. 6 in. w. $4\frac{1}{8}$ in.

95. 'PORTRAIT OF THE PRINTER, ARMAND GUÉRAUD, FROM A PHOTOGRAPH.'

This little, square, and truly hideous portrait, was placed in the emblematical frame just described. It was engraved with the burin on a soft metal—tin—which only gave off a few proofs.

96. *Louis Jacques Marie Bizeul.*

Portrait of a Breton archæologist, from a photograph.

Trial proof. Pure etching.

1st St. With some burin work, with the burr unremoved on the overcoat.

2nd St. With certain lines of the burin extending over the edges and not effaced.

3rd St. Finished, but before the title.

4th St. With the title and '*C. M. sculpt. 1861, imp. Beillet, Paris,*' and above '*75^{me}. année de son âge.*' h. $6\frac{1}{2}$ in. w. $4\frac{5}{8}$ in.

97. *Benjamin Fillon.*

This portrait, which was taken from a photograph, exaggerates—nay, almost caricatures—the energetic, but never ferocious, countenance of M. Benjamin Fillon.

Trial proof, in pure etching.

1st St. Before the title.

2nd St. With the title.



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